TUTOR

FOR THE

Flute or Fife

WITH FIFTY-TWO POPULAR AIRS, VIZ:

GOD SAVE THE KING
ADESTE FIDELES
HOME SWEET HOME
MINSTREL BOY
BLUE BELLS OF SCOTLAND
SEE THE CONQUERING HERO
MEN OF HARLECH
BRITISH GRENADIERS
RULE BRITANNIA
HEARTS OF OAK
ROBIN ADAIR
AULD ROBIN GRAY
CALLER HERRIN'
JENNY JONES
THE WOOD BUNCH
LAST ROSE OF SUMMER
THE ASH GROVE
MY PRETTY JANE
RICH & RARE WERE THE GEMS SHE WORE
WATCH ON THE RHINE
AMERICAN NATIONAL HYMN
MARCH OF THE MEN OF GLAMORGAN
MARCH IN SCIPIO
AUSTRIAN HYMN
DANISH HYMN
RUSSIAN HYMN

MARSEILLAISE
PILGRIM OF LOVE
MARCH FROM NORMA
THE SOLDIERS RETURN
THE SWEET MELODY OF NORTH WALES
WHEN THE ROSY MORN APPEARING
AIR FROM RIGOLETTO
TYROLIEN AIR
SCHUBERT'S SERENADE
CENERENTOLA
SAINT PATRICK WAS A GENTLEMAN
GILDEROY
OF NOBLE RACE WAS SHENKIN
THE HONEYED KISS
CHARLIE IS MY DARLING
POLKA
VALSE
SCHOTTISCHE
MARCH FROM WILLIAM TELL
SAILOR'S HORNPIPE
DEVIL AMONG THE TAILORS
JACK'S ALIVE
LIVERPOOL HORNPIPE
QUADRILLE
HIGHLAND SCHOTTISCHE
WHITE COCKADE

SELECTED, ARRANGED & COMPOSED BY

S. Winton.

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HAWKES & SON

TORONTO LONDON PARIS

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AIRD & COCHRILL LTD GLASGOW

MT 342
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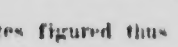
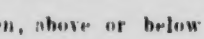
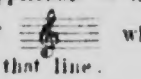
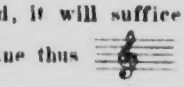
Sol.

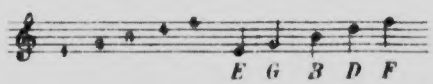
RUDIMENTS OF MUSIC.

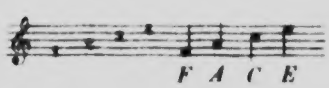
Before the student can commence to play on any Instrument it is necessary that he should be acquainted with the elements of music.

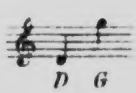
The Musical signs which are used to indicate the pitch and duration of a musical sound are called notes figured thus  etc.

The notes are named after the first seven letters of the alphabet viz *A B C D E F & G* (which are repeated in the same order when extending beyond a series of seven) and are written on, between, above or below five parallel lines  called the stave.

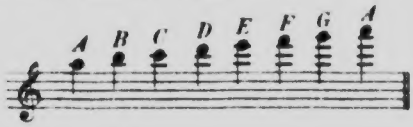
The relative positions of the notes on the stave are fixed by certain characters termed Clefs, but as only one is applicable to the instrument herein treated, it will suffice to mention that alone viz: Treble or *G* Clef  which is placed on the 2nd line thus  giving the name *G* to all notes placed on that line.

The names of the notes on the five lines are 

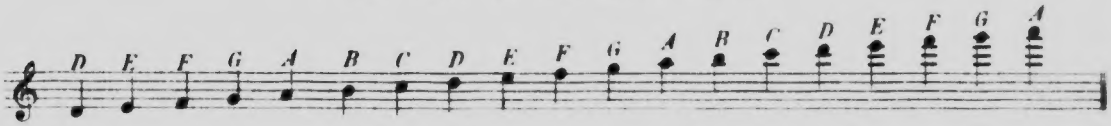
of the four spaces between the lines 

of the two above and below the lines 

The eleven notes above shown being too limited and in order to signify higher sounds, ledger lines have to be added above the stave and are named thus

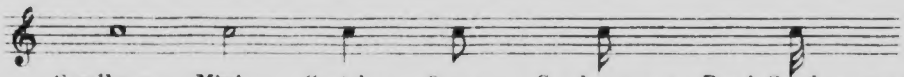


Full table of the above notes.



DURATION OF NOTES.

Notes may be of long or short duration which is shown by the peculiar form of each note, as follows;

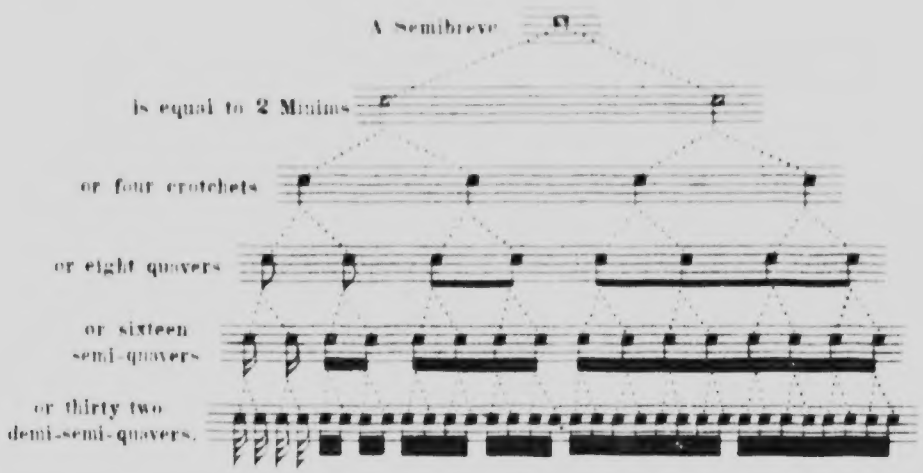


Semibreve. Minim. Crotchet. Quaver. Semi-quaver. Demi-Semi-quaver.

Several of the latter three specimens may be written thus

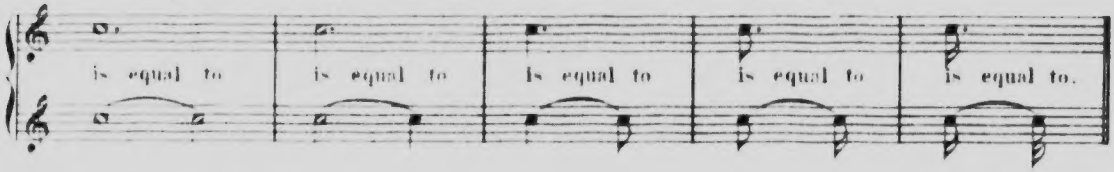
Quavers. Semi-quavers. Demi-Semi-quavers. 4 Quavers. 8 Semi-quavers. 16 Demi-semi-quavers.

Comparative Table of the relative *value* of notes.



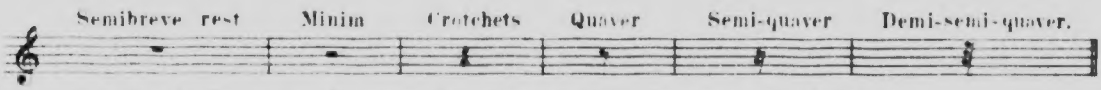
DOTS.

A Dot placed after any note increases its value one half thus:



RESTS.

A rest denotes temporary silence. Each note has its equivalent rest equal in duration of time to itself. The rests are as follows.



A dot placed after a rest increases it. value one half, the same as a dotted note.

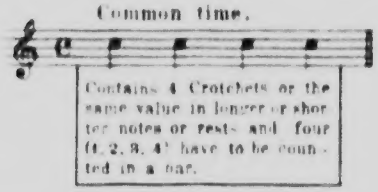
BARS.

All musical compositions are divided into equal parts by lines drawn across the stave. Each division so formed is called a bar. At the end of a part of a composition two lines are placed which is termed a double bar.

TIME.

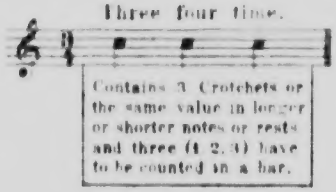
The time in which any piece is to be played is denoted by the sign C or figures plac the commencement indicating the number of minims, crotchets, quavers ect. each bar contains.

Common time.



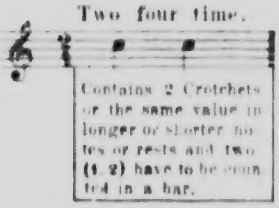
Contains 4 Crotchets or the same value in longer or shorter notes or rests and four (1. 2. 3. 4) have to be counted in a bar.

Three four time.



Contains 3 Crotchets or the same value in longer or shorter notes or rests and three (1. 2. 3) have to be counted in a bar.

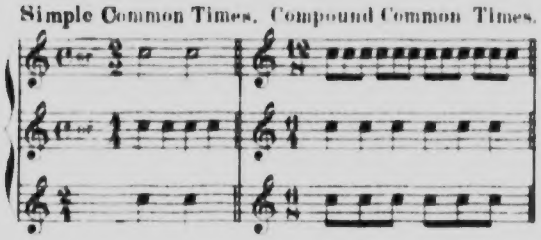
Two four time.



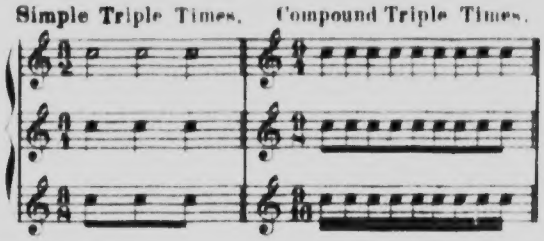
Contains 2 Crotchets or the same value in longer or shorter notes or rests and two (1. 2) have to be counted in a bar.

Table of Times.

Simple Common Times. Compound Common Times.

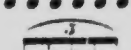
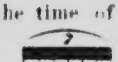


Simple Triple Times. Compound Triple Times.



When a line is drawn through the C-thus-¢ it is called Alla Breve, and two only are counted in the bar.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a 3 placed over a group of three notes. Double Triplets are marked **by a 6 placed over a group of six notes.** Three crotchets marked thus must be played in the same time as two crotchets not so marked, or six quavers in the time of four quavers not so marked. There are also groups of five  seven  and nine notes **which are similary treated.**

SHARPS. FLATS AND NATURAL.

A Sharp thus ♯, placed before a note raises it half a tone. A Flat thus ♭, placed before a note lowers it half a tone. A Natural thus ♮, placed before any note that has been made either sharp or flat, brings it to its original position. A Double Sharp thus ×, which is sometimes used raises the note before which it is placed a whole tone. A Double Flat thus ♭♭, is also occasionally used which lowers a note a whole tone.

SCALES.

A Scale is a succession of sounds ranged one above the other in a certain order.

Scales are of two kinds viz Chromatic and Diatonic; the former ascending wholly by semitones, and the latter by tones and semitones.

The Chromatic Scale.

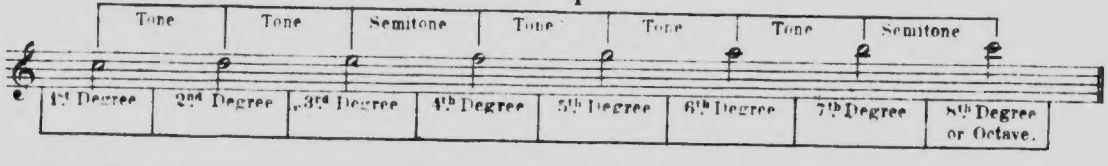
Diatonic Scale.

The Diatonic Scale is sub-divided into two classes, **viz Major and Minor. Both consist of eight** sounds starting from any note, and each note of the scale is called a degree. **Between these** eight degrees there are seven intervals or distances five of which are whole tones and two semitones.

Major Scale.

In the Major Scale the semitones are situated between the 3rd and 4th and the 7th and 8th degrees of the Scale.

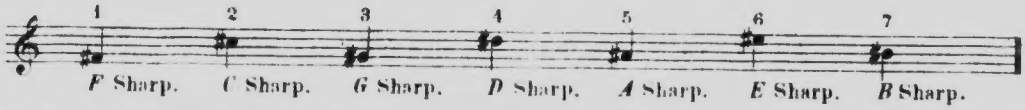
Example.



Each Diatonic Scale derives its name from the name of the note on the first degree-or the keynote; consequently the above example is the scale of *C*, which is also called the Natural Scale.

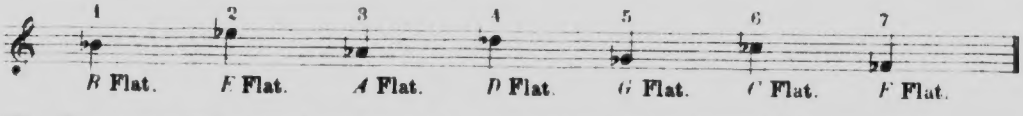
When the scale is formed on any other note it is necessary to employ Sharps or Flats, so as to cause the tones and semitones to fall in their proper places. The number of sharps or flats so employed depends upon which note the scale is founded.

The Sharps succeed each other in the following order:



Thus it will be seen that if one Sharp is employed it must be prefixed to *F*, consequently all *F*'s in that piece must be raised half a tone. When two Sharps are employed all *F*'s and *C*'s must be raised, and when three sharps all *F*'s, *C*'s and *G*'s etc. etc.

The Flats succeed each other in the following order:



The Sharps or Flats employed are placed on the stave following the Clef, this is called the Key Signature, while any others occuring in the course of a composition are termed acci--dentals.

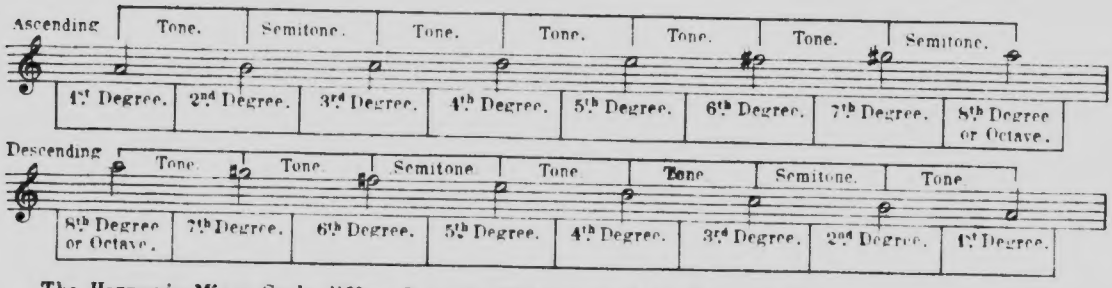
THE MINOR SCALE.

Every Major key has its relative Minor, the key note of the latter is found on the sixth degree of the Major Scale. Both Scales bear the same signature. There are two forms of Minor scales, viz: Harmonic and Melodic.

The ascending of the Melodic Minor Scale differs from the descending, the former having its sixth and seventh degrees raised by accidentals not essential to the key. In ascending, the semitones are situated between the 2nd. and 3rd. and between the 7th and 8th. degrees; and in descending between the 6th. and 5th. and between the 3rd. and 2nd. degrees.

Example.

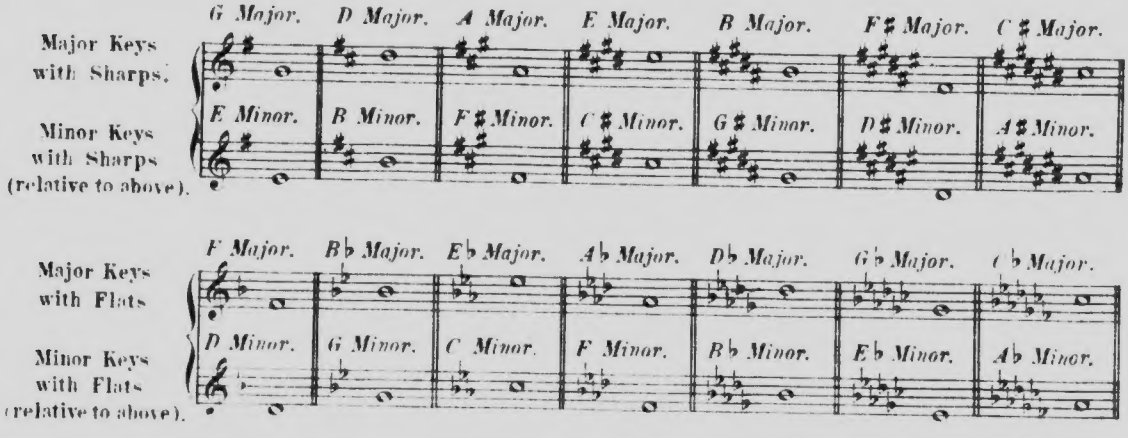
Scale of *A* Minor-without signature-relative to *C* Major.



The Harmonic Minor Scale differs from the Melodic, as only the 7th degree is raised by an accidental, which remains whether ascending or descending. **Modifications of the Minor Scale are always expressed by accidentals.**

TABLE OF MAJOR AND MINOR KEYS

with their signatures shewing relationship.



Sharps or Flats indicated in the Key Signature affect all the notes of similar name wherever they occur throughout the piece, unless contradicted by accidentals. An accidental occurring in any part of a composition affects only the notes of the bar in which it appears.

SIGNS AND INDICATIONS.

Repeat. When two dots are found by the side of a double bar thus, the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece, is to be played again. This is called a Repeat.

This mark 𝄋 is an abbreviation of the word *Segno*. It is placed over a double bar to indicate the beginning or termination of a repeat, thus, *Al Segno* 𝄋 means repeat to the sign; and *Dal Segno* or *D S.* 𝄋 **from the sign.**

Da Capo, or *D. C.* indicates the performer is to repeat the piece over again from the beginning to a double bar marked thus, or to the word *Fine*.

Pause. This sign 𝄐 is called a Pause. When it is placed over a note, the same is sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

When the sign 𝄐 is placed over a double bar it indicates that the piece is to finish there.

Slur. This mark ⁀, drawn under or over any number of notes, signifies the sound is to be continued from one note to another in a smooth and connected style. A Bind, or Tie, ⁀ placed over two notes of the same name, indicates the first note only is to be played, but to be sounded the exact duration of time as both.

Rallentando, Rall, Ritardando, Rit, **denotes a gradual slackening of time.**

Crescendo. Marked thus or *Cres.* indicates that the notes under which it is placed are to be played gradually louder.

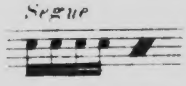
Decrescendo, Decresc, Diminuendo, Dim. **Thus** **to be played gradually softer.**

Rinforzando or *Sforzato*, thus >, indicates that the note over or under which the mark is placed is to be played with emphasis. The following marks, *sf*, *fz*, ^, are also used to denote any particular stress or emphasis.

Staccato _ The following marks placed over notes _

thus or or signify the notes over which they occur should be played with taste and spirit. The first example shows that the sounds must occupy only about a quarter of the time of the note, leaving the remainder of the time as rest. The second example denotes that the time should be divided equally between the notes and rests. The Third example indicates that the notes should be held three quarters of their length, leaving the remainder as rest.

Segue. The word *Segue* placed over a passage means that the same is to be repeated,

thus 

The strokes alone placed after a passage are more often used, but have the same meaning, one stroke thus, 𝅘𝅥𝅯, denoting quavers, and two strokes thus 𝅘𝅥𝅯𝅘𝅥𝅯 denoting semiquavers.

Grace Notes–These are printed in smaller characters and do not form an essential part of the Time value of a bar but appear as a surplus; their actual value is taken either from the previous or following notes.

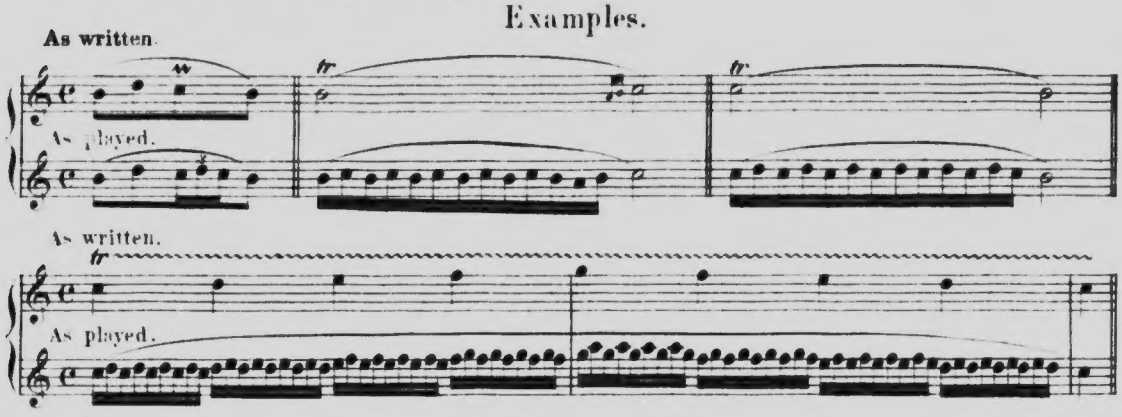
TERMS USED IN MODERN MUSIC.

Forte (f) . . . . Loud.	*Moderato* . . (*Modo.*) Moderately.	*Largo* . . . . . Broad and slow
Mezzo forte (mf) . Rather loud.	*Sempre* . . . . . Always.	*Larghetto* . Slow, but not so slow as Largo.
Double Forte (ff) . . Very loud.	*Più mosso* . . . More quickly.	*Adagio* . . . . . Slowly, leisurely.
Piano (p) . . . . Softly.	*A tempo* . . . . . In time.	*Andante* . . . . . Moving easily.
Double Piano (pp) . Very softly.	*Meno mosso* . . . Less quickly.	*Andantino* . . . . Slower than Andante.
Legato . . . In a gliding style.	*Poco a Poco* . Little by little.	*Allegretto* . . . Quicker than Andante.
Cantabile . . In a singing style.	*Sostenuto* . . . Sustained.	*Allegro* . . . . . Lively briskly
Dolce (Dol) . . . Sweetly.	*Accelerando Accel, Stringendo.* (Increasing the Time.	*Vivace or Vivo* . . Quicker than Allegro.
Assai . . . . Very.		*Presto* . . . . . Quickly rapidly.
Unis . . . . . Together.	*Lento* . . . Slow. Lingering.	*Prestissimo* . . . At the utmost speed.
Molto . . . . Much.		

SHAKE.

The Shake or trill, marked thus, *tr* or *w*, consists of the alternate repetition of the note so marked with the note in the next degree above it.

Examples.

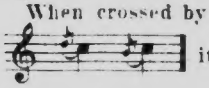


THE APPOGIATURA.

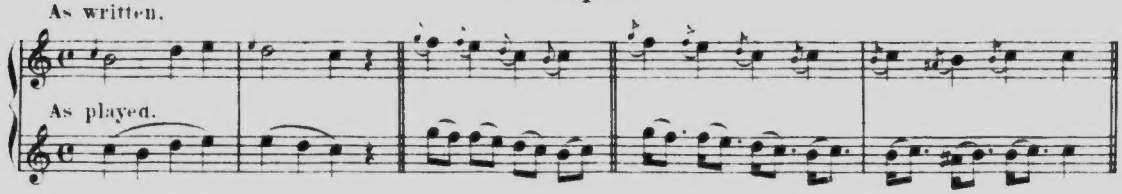
This name is given to a grace note placed above or below a principal note. When it is placed above it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of semitone. When the appogiatura is written

so the value of it is half of the following note.

When crossed by a small line

thus  its value is but one fourth of the note that follows it

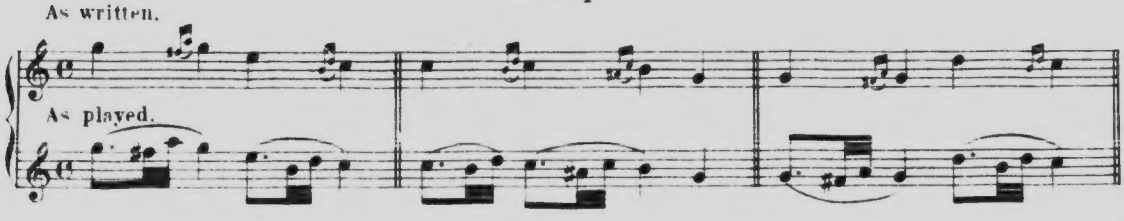
Examples.



DOUBLE APPOGIATURA.

This is composed of two grace notes placed as follows; the first, one degree below, and the se-cond, one degree above the principal note.

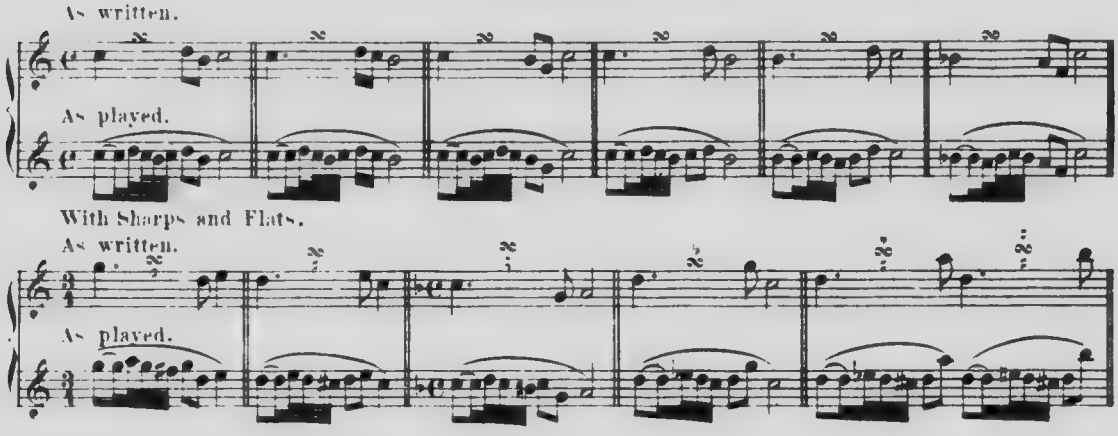
Examples.



THE GRUPPETTO OR TURN,

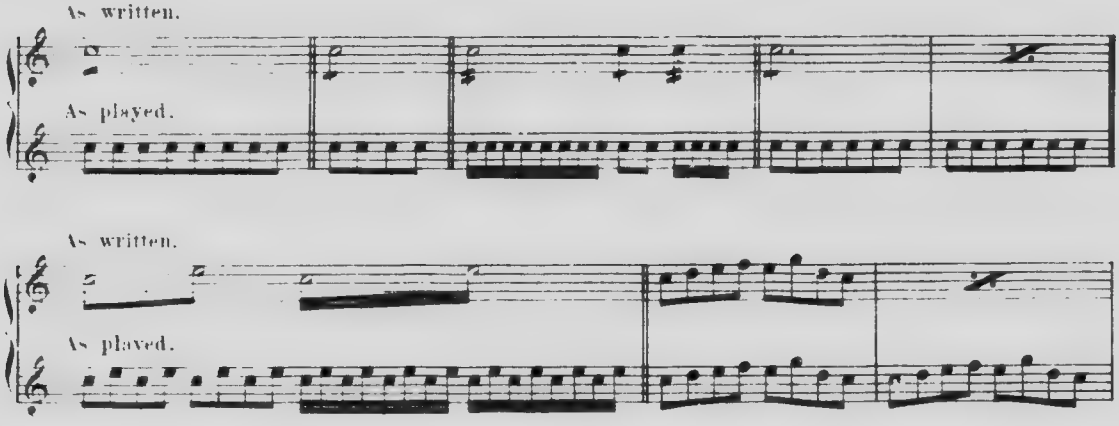
is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∾. A small sharp under some of the signs thus 𝄪 indicates that the lowest of the three grace notes is to be made sharp. When the sharp is placed above the sign thus: ∾ the upper grace note must be made sharp, in case of a sharp above and below the sign thus: ∾ both the upper and lower grace notes must be made sharp. The same rule applies to flats, only that the notes must be made flat instead of sharp in the respective instances.

Examples.



ABBREVIATIONS.

In order to avoid writing so many notes several abbreviations are used, the following are the most often found.



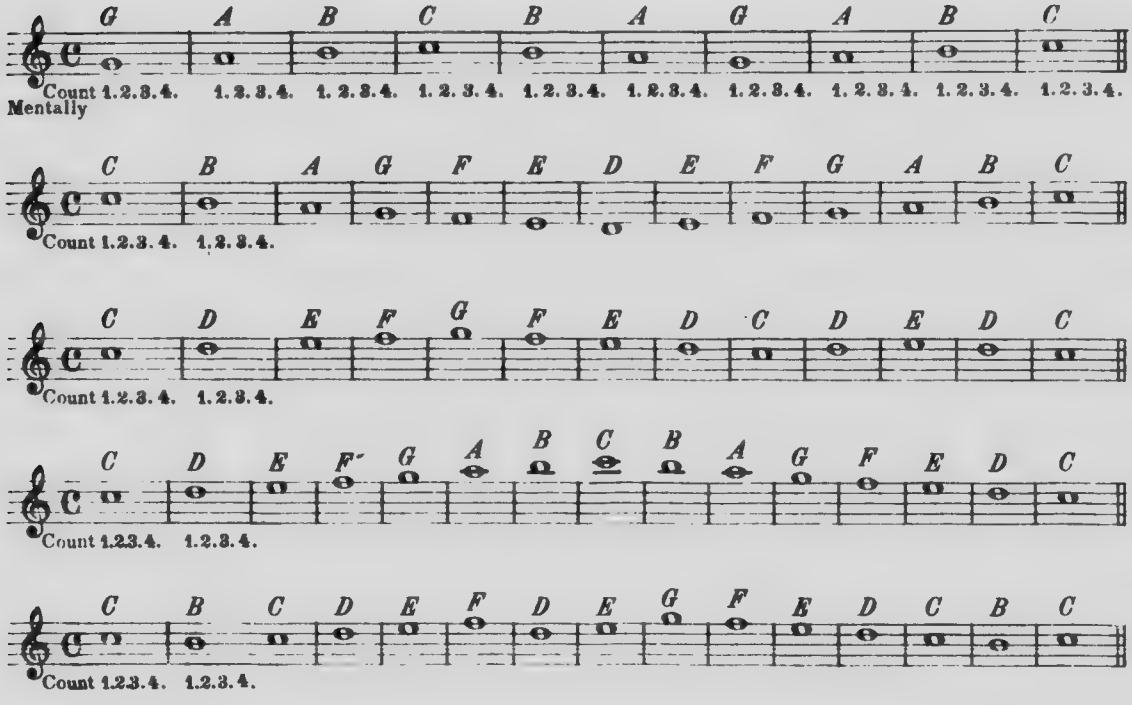
METHOD OF HOLDING AND BLOWING THE FIFE.

The student is earnestly recommended to pay particular attention to the manner of holding the instrument and placing it properly to the lips, as it will greatly accelerate his progress.

Place the upper part of the lower joint on the bottom part of the third joint of the first finger of the left hand, at the same time bracing it with the thumb, the first second and third holes from the top being covered by the tips of the first second and third fingers respectively. Then place the tips of the first, second and third fingers of the right hand over the lower holes, the thumb supporting the instrument just beneath the hole for the first finger. The position of the fingers is a curved one. The little fingers of the left and right hands should be placed above the *G♯* and *D♯* keys respectively, so as to readily act upon the keys when required. Place the embouchure to the upper part of the under lip, drawing **both lips evenly together, the lower lip about** half covering the embouchure. Do not force too much wind into the instrument, but blow moderately into the embouchure **with a stroke of the tongue withdrawn from the palate. When playing the higher notes the lips must be more contracted, so as to allow the breath to pass with more velocity into the instrument. Avoid raising the fingers too high.**

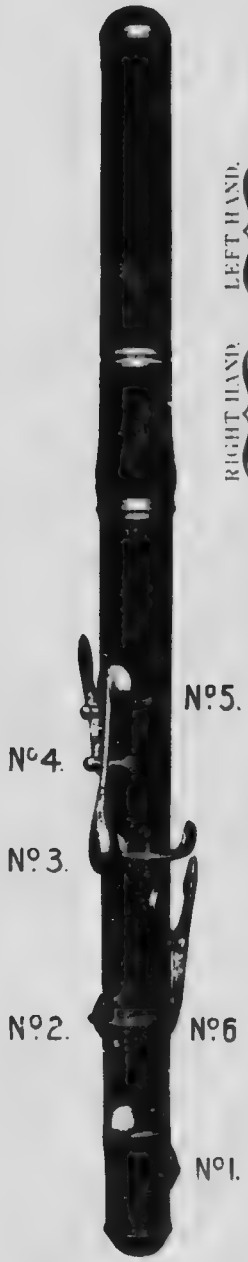
The fingerings should **now be carefully studied and committed to memory. n rapid passages the fingerings which necessitate the least change in passing too and fro should be adopted.**

PRELIMINARY EXERCISES.



CHROMATIC SCALE OF FINGERING

for the Flute or Fife with 4 and 6 Keys.



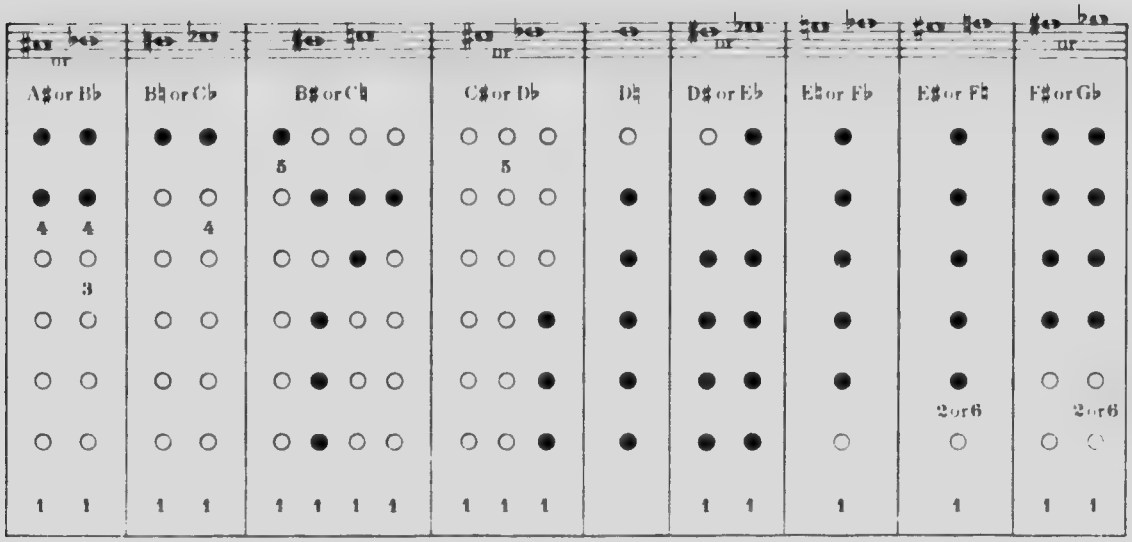
	D♮	D♯ or E♭	E♮ or F♭	E♯ or F♮	F♯ or G♭	G♮	G♯ or A♭	A♮
LEFT HAND.	●	●	●	●	● ●	● ●	● ●	● ●
	●	●	●	●	● ●	● ●	● ●	● ●
	●	●	●	●	● ●	● ●	● ●	○ ○
							3 3	3
RIGHT HAND.	●	●	●	●	● ●	○ ○	○ ○	○ ○
	●	●	●	●	○ ○	○ ○	○ ○	○ ○
				2 or 6	2 or 6	2 or 6	2	
	●	●	○	○	○ ○	○ ○	○ ○	○ ○
		1	1	1	1 1	1 1	1 1	1 1

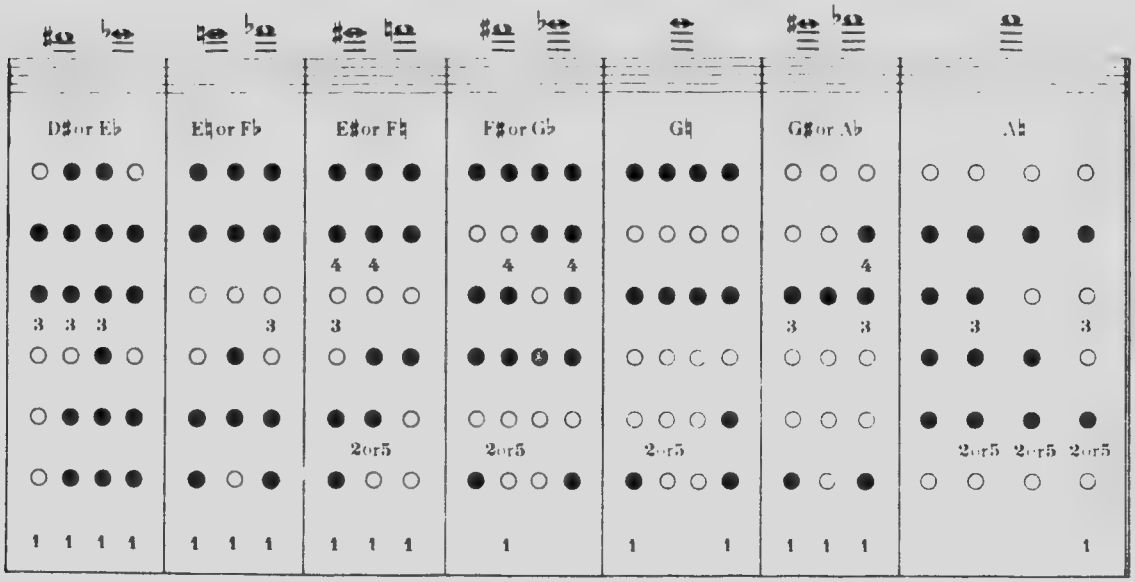
The sign ● = indicates hole closed.
The sign ○ indicates hole open.
Figures indicate keys open.

	G♮	G♯ or A♭	A♮	A♯ or B♭	B♮ or C♭	B♯ or C♮	C♯ or D♭	D♮
	● ●	● ●	● ●	● ● ●	● ● ●	● ○ ○ ●	○ ○ ○	○ ○ ○
						5		
	● ●	● ●	● ●	● ● ●	○ ○ ●	○ ● ● ○	● ● ○	● ● ●
				4	4 4			
	● ●	● ●	○ ○	○ ○ ○	○ ○ ○	○ ● ○ ●	● ● ●	● ● ●
		3 3	3	3				
	○ ○	○ ○	○ ○	○ ● ●	○ ○ ●	○ ● ● ●	● ● ●	○ ○ ○
	○ ○	○ ○	○ ○	○ ● ●	○ ○ ●	○ ● ● ●	○ ○ ○	○ ○ ●
	2 or 6					2 or 6		2 or 6
	○ ○	○ ●	○ ○	○ ● ●	○ ○ ○	○ ○ ○ ○	○ ● ○	○ ○ ●
	1 1	1 1	1 1	1 1 1	1 1 1	1 1 1 1	1 1 1	1 1

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

N. B. This Scale can be had separately. Price 8d Net.


A♯ or B♭
B♯ or C♭
B♯ or C♮
C♯ or D♭
D♮
D♯ or E♭
E♯ or F♭
E♯ or F♮
F♯ or G♭
or
5
5
4
4
4
3
2 or 6
2 or 6
1 1 1 1 1 1 1 1 1 1 1 1 1 1


D♯ or E♭
E♯ or F♭
E♯ or F♮
F♯ or G♭
G♮
G♯ or A♭
A♮
4 4
4 4
4
3 3 3
3
3
3 3
3 3
2 or 5
2 or 5
2 or 5
2 or 5 2 or 5 2 or 5
1 1 1 1 1 1 1 1 1 1 1 1 1

CHROMATIC SCALE OF FINGERING

for the Flute or Fife with 1 Key.

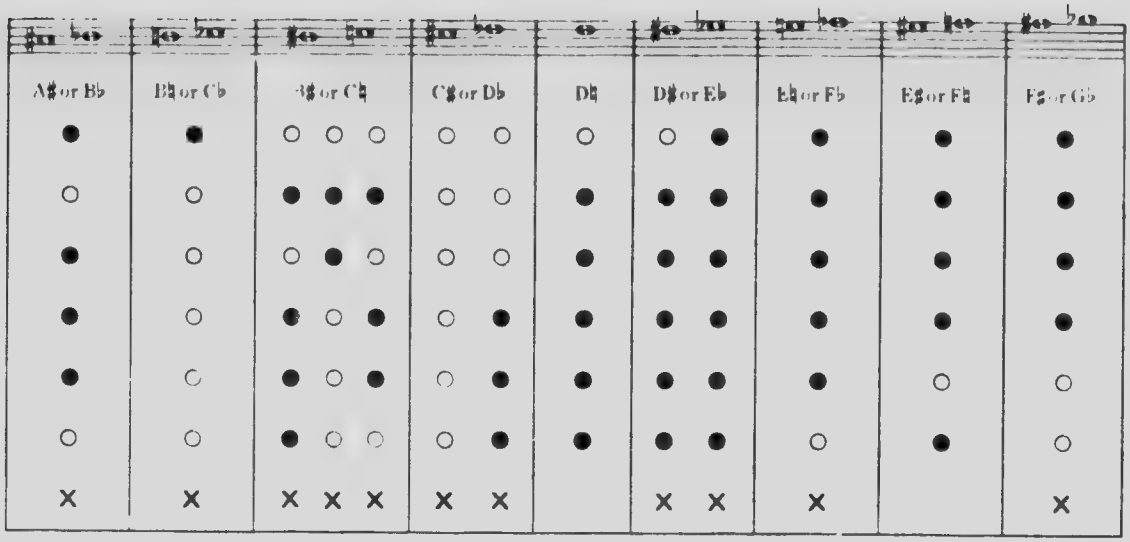
	D♮	D♯ or E♭	E♮ or F♭	E♯ or F♮	F♯ or G♭	F𝄪 or G♮	G♯ or A♭	A♮
LEFT HAND	●	●	●	●	●	●	●	●
	●	●	●	●	●	●	●	●
	●	●	●	●	●	●	○	○
RIGHT HAND	●	●	●	●	●	○	●	○
	●	●	●	○	○	○	●	○
	●	●	○	●	○	○	●	○
		×	×		×	×	×	×

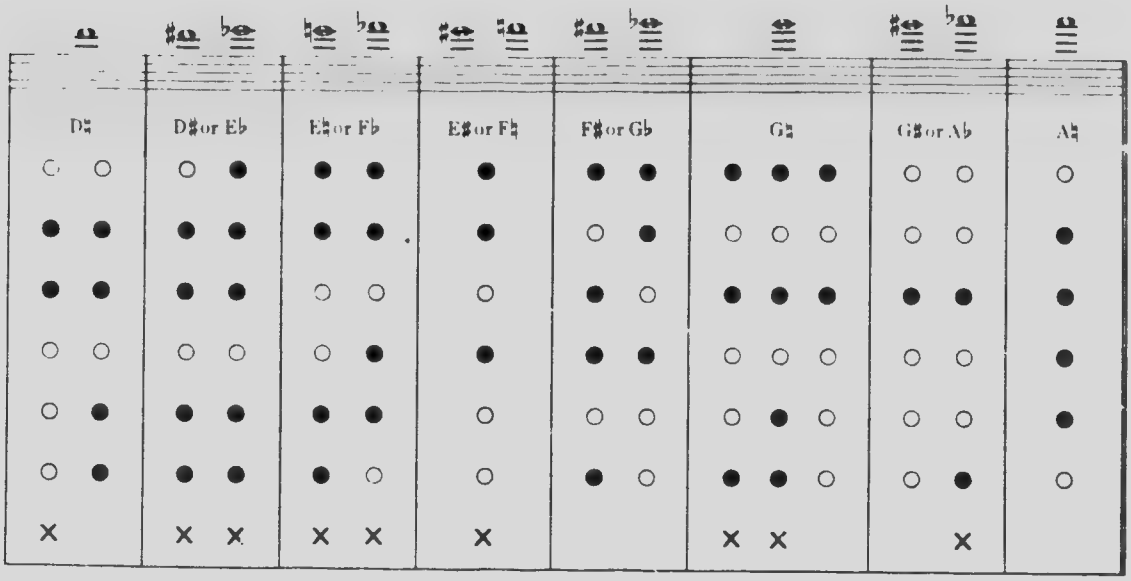
● – this mark signifies hole closed.
○ – this mark signifies hole open.
× this mark signifies key open.

	G♮	G♯ or A♭	A♮	A♯ or B♭	B♮ or C♭	B♯ or C♮		C♯ or D♭		
	●	●	●	●	●	○	○	○	○	○
	●	●	●	○	○	●	●	●	●	○
	●	○	○	●	○	●	○	○	●	●
	○	●	○	○	○	●	●	●	●	●
	○	○	○	○	○	●	●	●	○	○
	○	○	○	○	○	○	○	●	○	●
	×	×	×	×	×	×	×	×	×	×

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

N.B. This Scale can be had separately. Price 8d Net.


A♯ or B♭
B♯ or C♭
♯ or C♯
C♯ or D♭
D♯
D♯ or E♭
E♯ or F♭
E♯ or F♯
F♯ or G♭


D♯
D♯ or E♭
E♯ or F♭
E♯ or F♯
F♯ or G♭
G♯
G♯ or A♭
A♯

THE SCALE OF D. MAJOR.

The lowest sound procurable by the Fife- in fact by any description of Flute or Piccolo with not more than six keys- is known as D which is obtained by closing the six finger holes; then, by raising one finger after another commencing from the right hand, is produced the Scale of D. Major; this may be termed the model, or legitimate, Scale of the instrument.

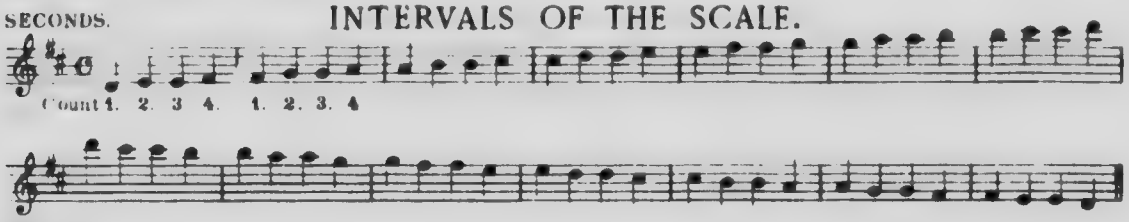
Lower Octave Semibreves.

Common Time.

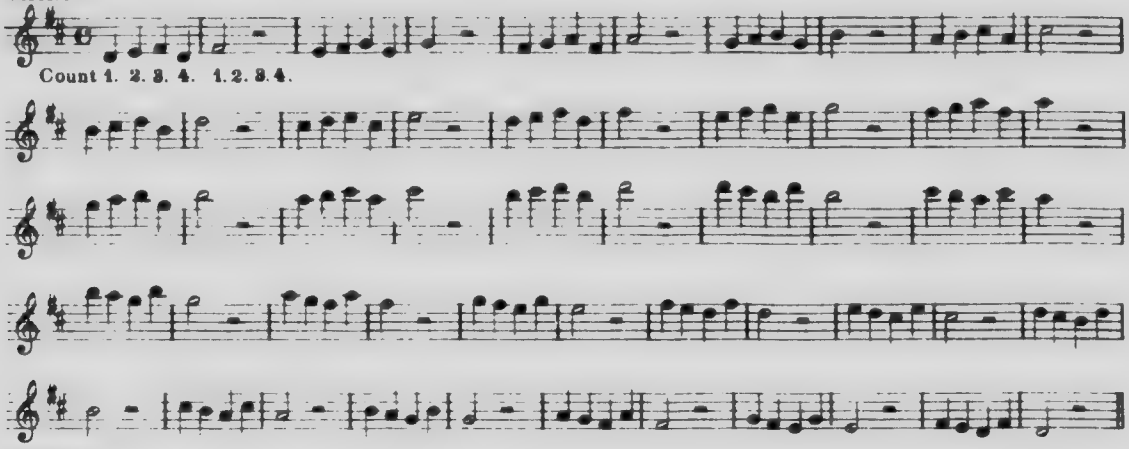
Upper Octave Minims.

INTERVALS OF THE SCALE.

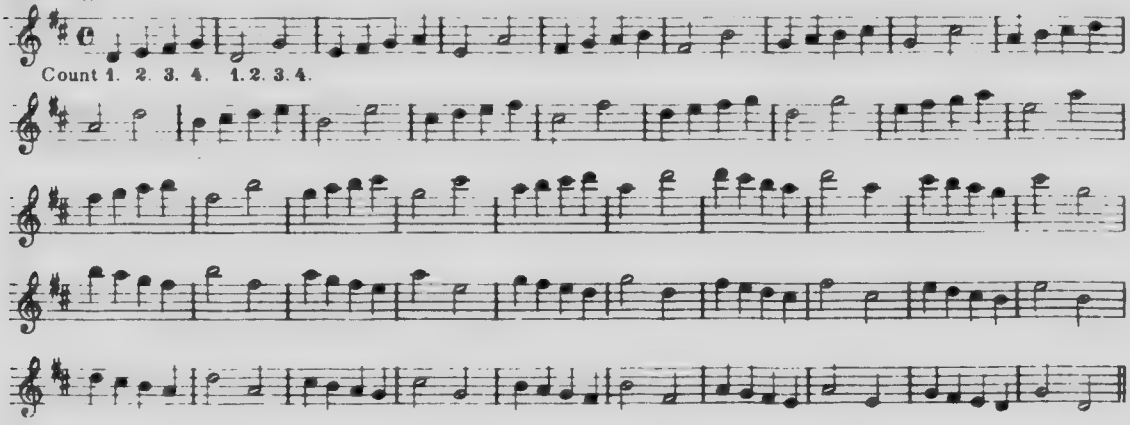
SECONDS.



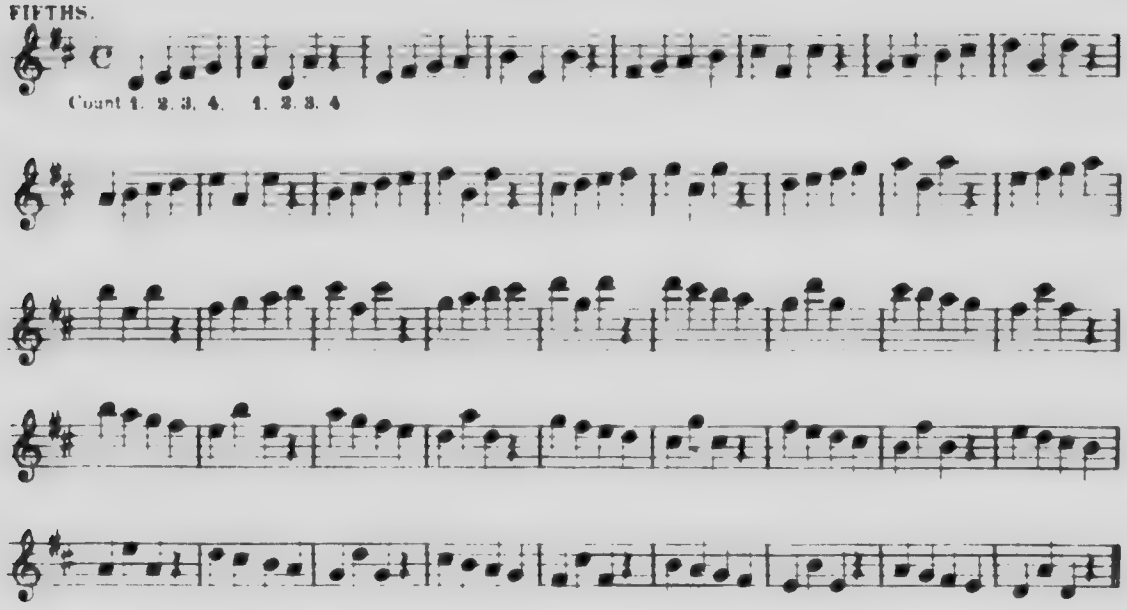
THIRDS.



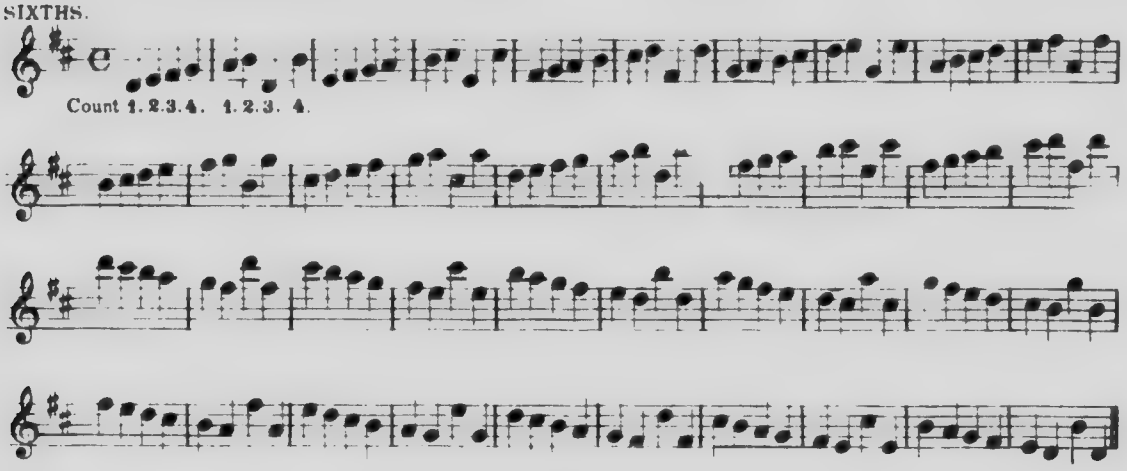
FOURTHS.



FIFTHS.

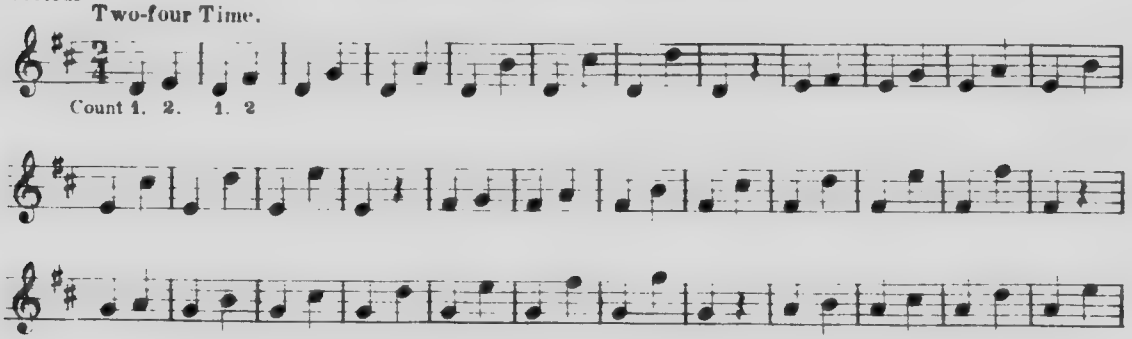


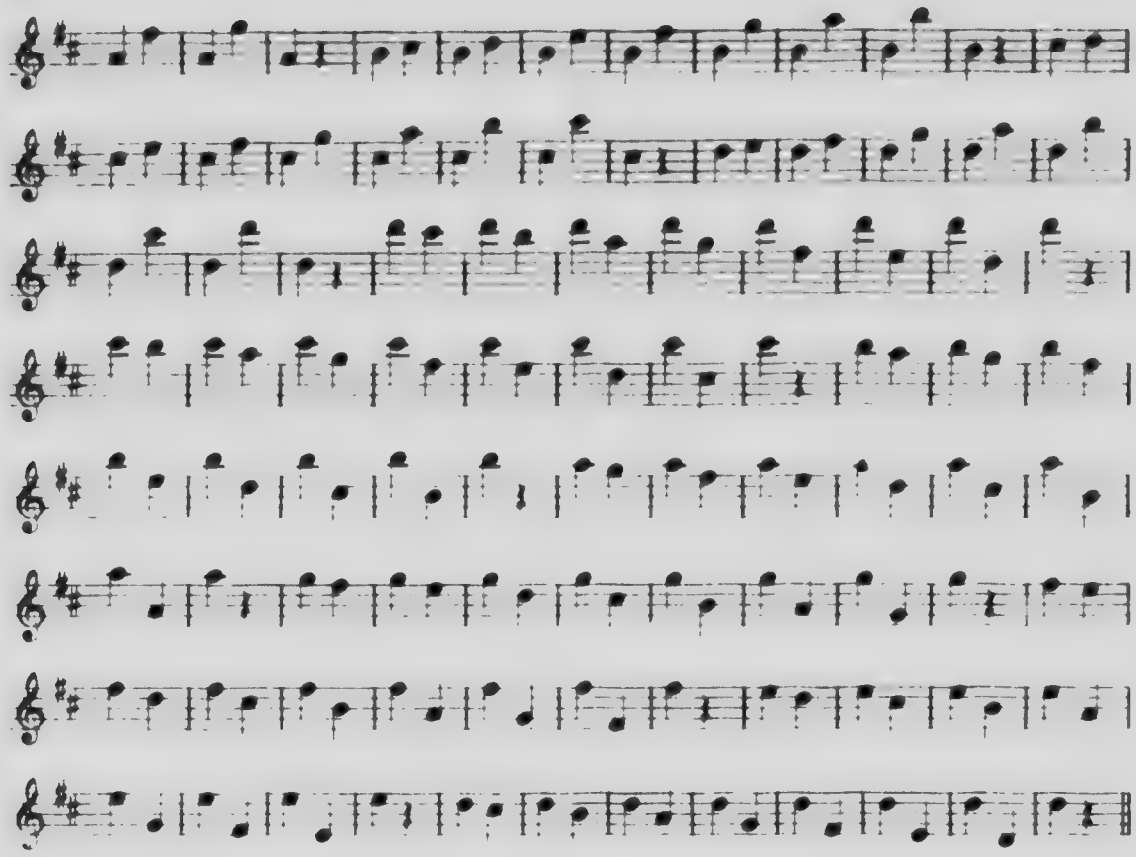
SIXTHS.



Various

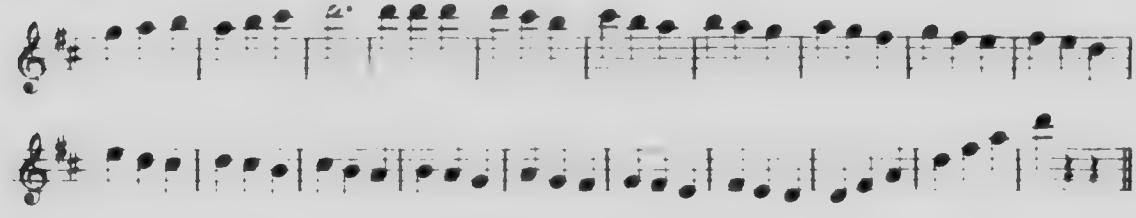
Two-four Time.





Three-four Time.

Count 1. 2. 3. 1. 2. 3.

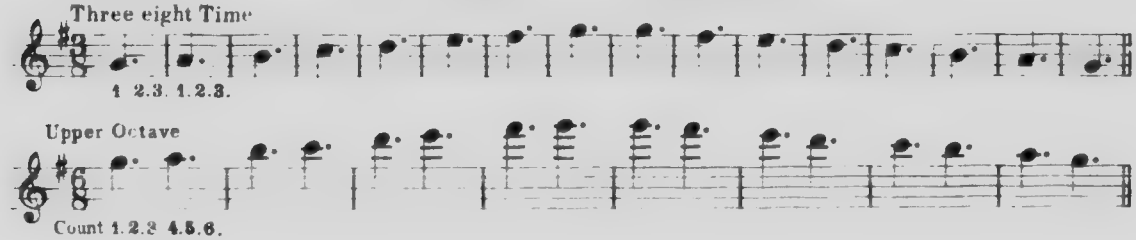


THE SCALE OF G MAJOR.

Lower Octave

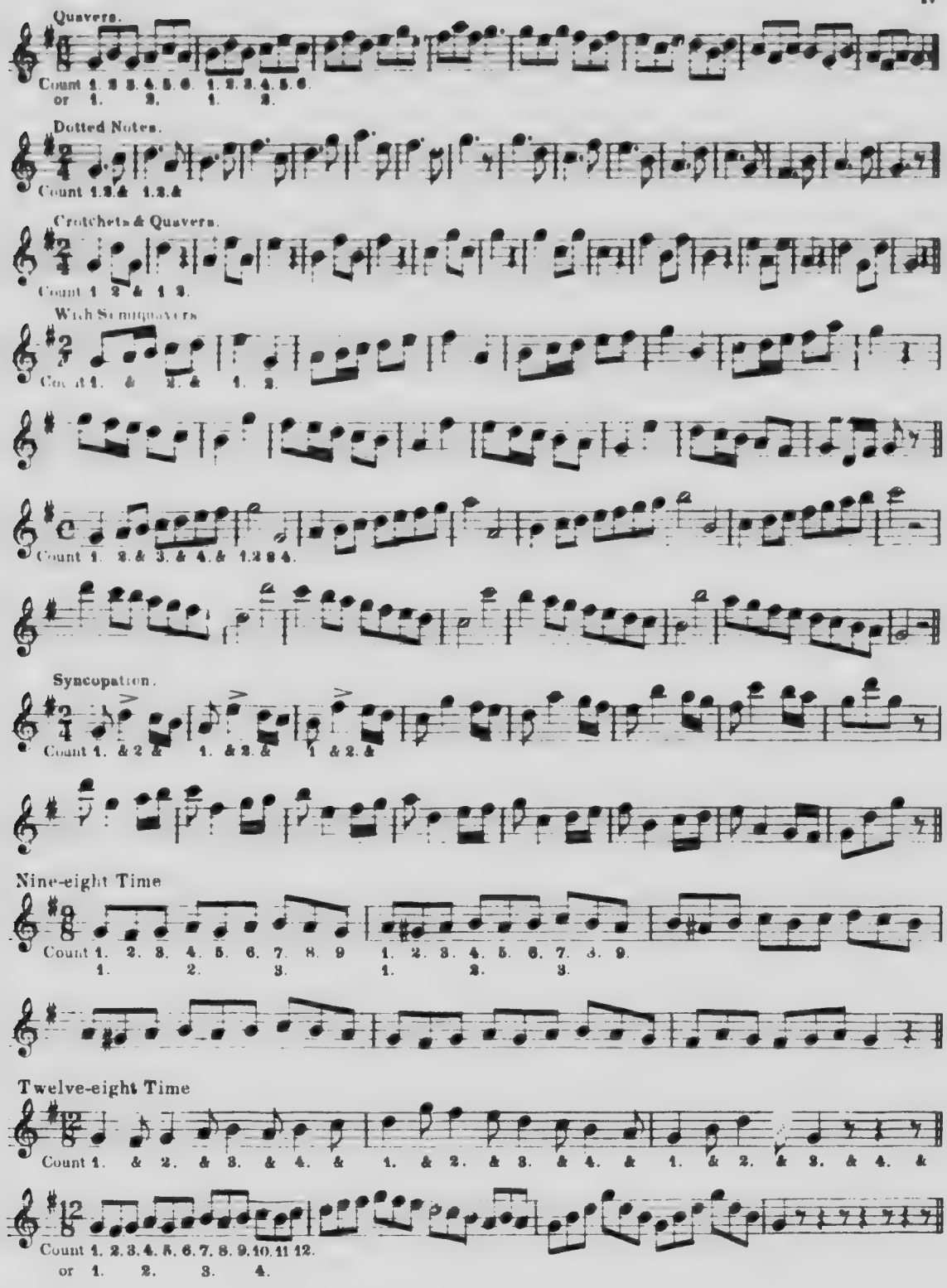
Three eight Time

1 2.3. 1.2.3.



Upper Octave

Count 1.2.3 4.5.6.


Quavers.
Count 1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6.
or 1. 2. 1. 2.
Dotted Notes.
Count 1. 2. & 1. 2. &
Crotchets & Quavers.
Count 1 2 & 1 2.
With Semiquavers
Count 1. & 2. & 1. 2.
Count 1. 2. & 3. & 4. & 1. 2 3 4.
Syncopation.
Count 1. & 2 & 1. & 2. & 1 & 2. &
Nine-eight Time
Count 1. 2. 3. 4. 5. 6. 7. 8. 9 1. 2. 3. 4. 5. 6. 7. 8. 9.
1. 2. 3. 1. 2. 3.
Twelve-eight Time
Count 1. & 2. & 3. & 4. & 1. & 2. & 3. & 4. & 1. & 2. & 3. & 4. &
Count 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
or 1. 2. 3. 4.

PHRASING AND ARTICULATION.

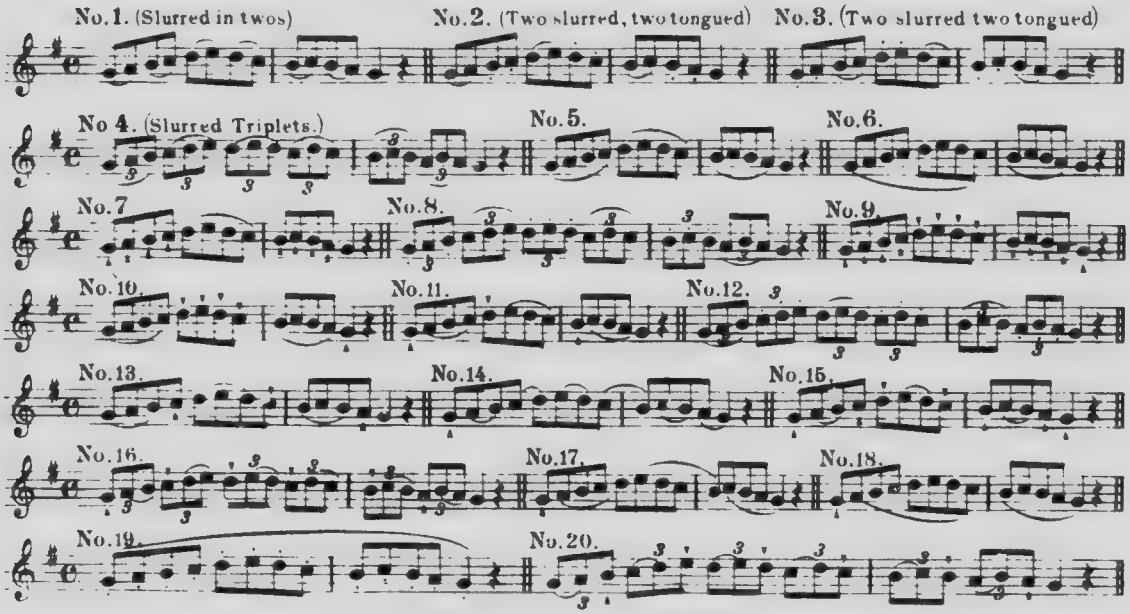
Phrasing is the art of properly rendering melodies by bringing into due prominence the group-ing of sounds into phrases, sentences and figures, and this is alone possible, on a wind instru-ment, by a correct method of articulation.

SINGLE TONGUEING.

Place the tip of the tongue against the palate, then free the tongue by pronouncing the syll-able "Too" while forcing the breath into the instrument. The following Exercises should be first practiced slowly and the pace increased but only when firmness and clearness of tone are assured.

This style is usually intended when no special articulation is indicated.

VARIOUS FORMS OF ARTICULATION.



DOUBLE TONGUEING.

In rapid passages Double Tongueing is an advantage to ease the action of the tongue, this is accomplished by pronouncing "Too-tle, Too-tle," thus:—

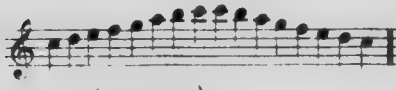
TRIPLE TONGUEING.

With Triplets, or Groups of three, the pronunciation should be "Too-tle-too," thus:—

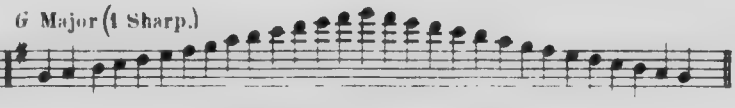
SCALES FOR THE FIFE.

The following Scales should be played through repeatedly slowly at first and then gradually quicker, which will enable the performer to acquire a flexibility and evenness of tone. This is the very best material for practice and therefore the Student is advised to persevere with same and he will soon find his energies well rewarded and acquire a complete mastery of the instrument.

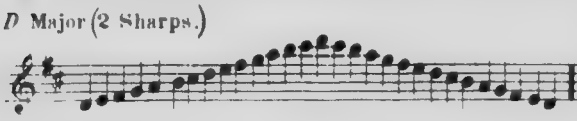
C Major (Natural key).



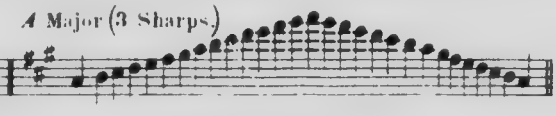
G Major (1 Sharp.)



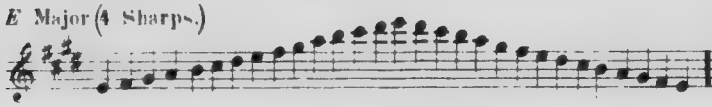
D Major (2 Sharps.)



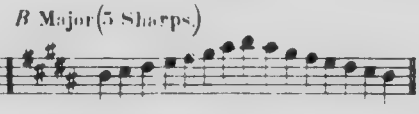
A Major (3 Sharps.)



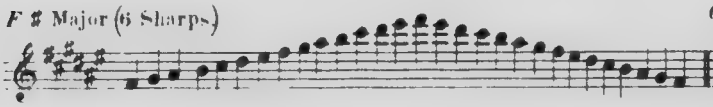
E Major (4 Sharps.)



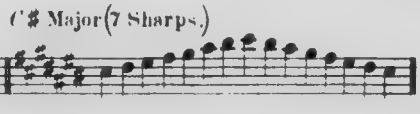
B Major (5 Sharps.)



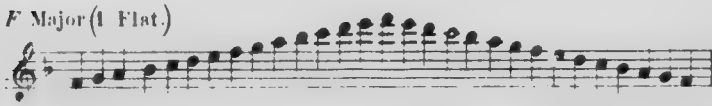
F ♯ Major (6 Sharps.)



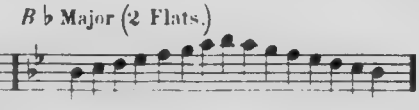
C ♯ Major (7 Sharps.)



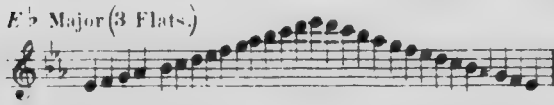
F Major (1 Flat.)



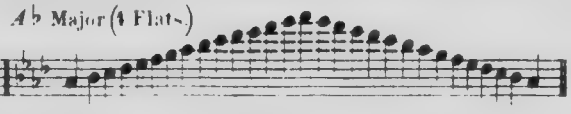
B ♭ Major (2 Flats.)



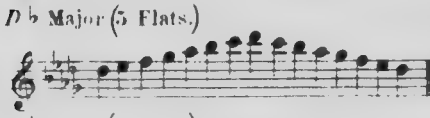
E ♭ Major (3 Flats.)



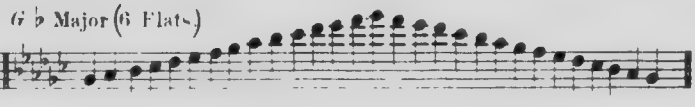
A ♭ Major (4 Flats.)



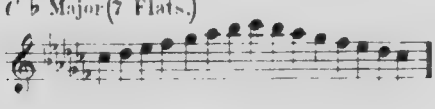
D ♭ Major (5 Flats.)



G ♭ Major (6 Flats.)

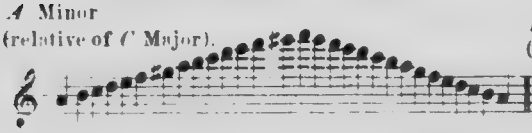


C ♭ Major (7 Flats.)

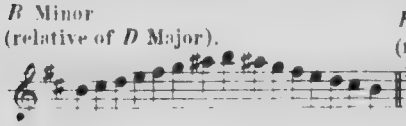


Harmonic Minor Scales.

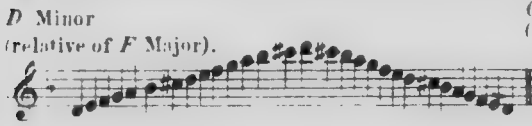
A Minor
(relative of *C* Major).



B Minor
(relative of *D* Major).

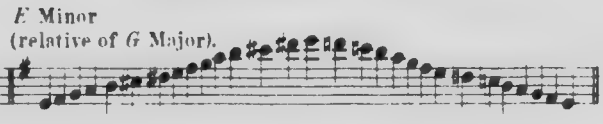


D Minor
(relative of *F* Major).

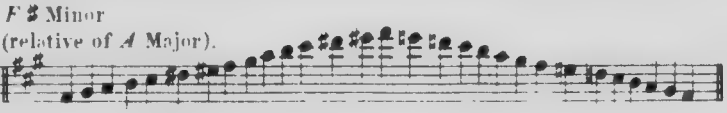


Melodic Minor Scales.

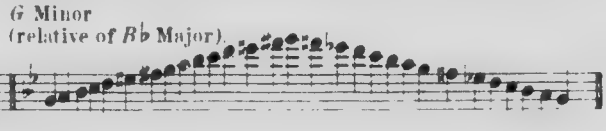
E Minor
(relative of *G* Major).



F ♯ Minor
(relative of *A* Major).

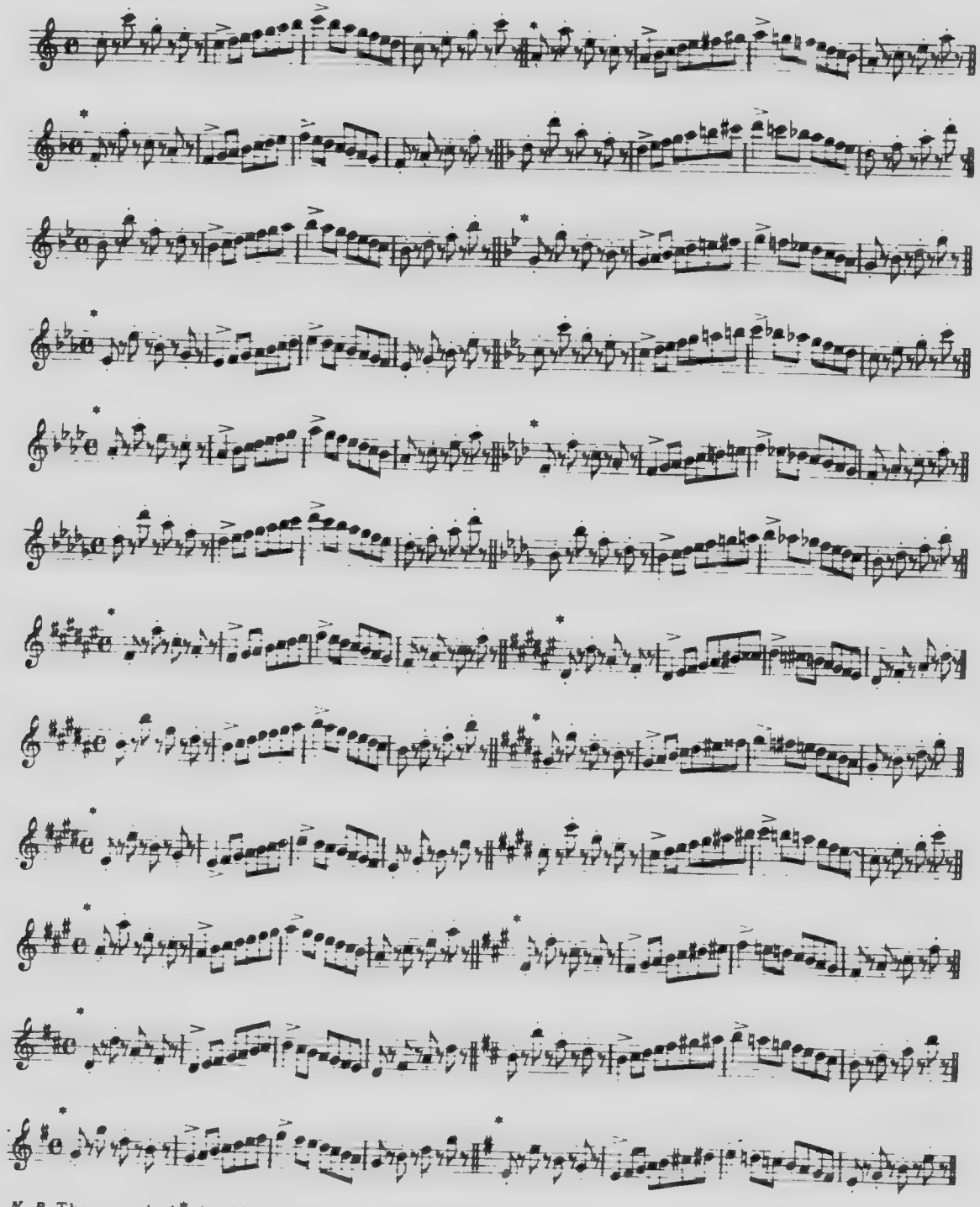


G Minor
(relative of *B*♭ Major).



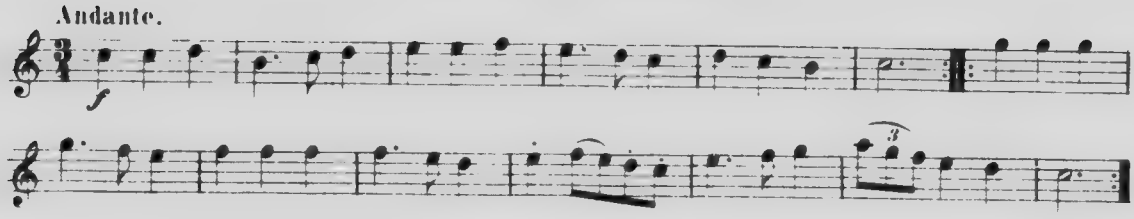
DAILY EXERCISES.

The following series of Exercises should form a preliminary practice on all occasions, even when the student has attained the highest state of efficiency.

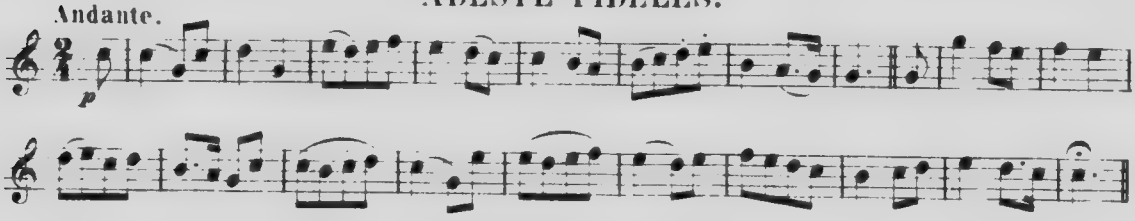


N. B Those marked * should be repeated an Octave higher.

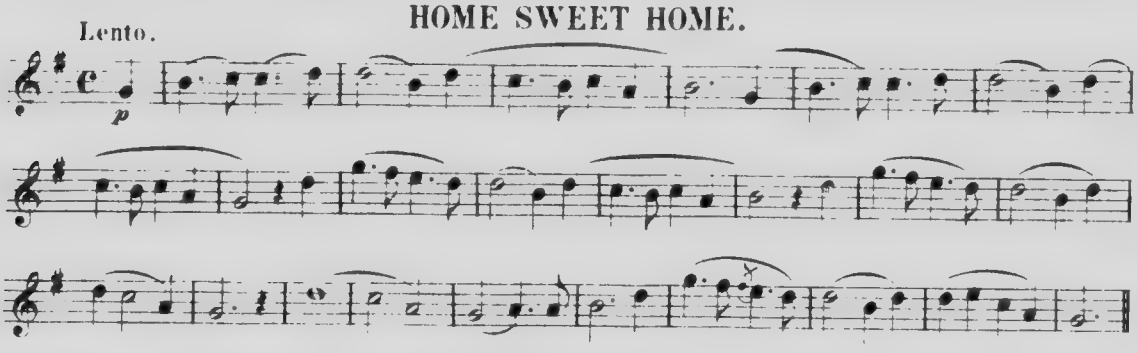
GOD SAVE THE KING.



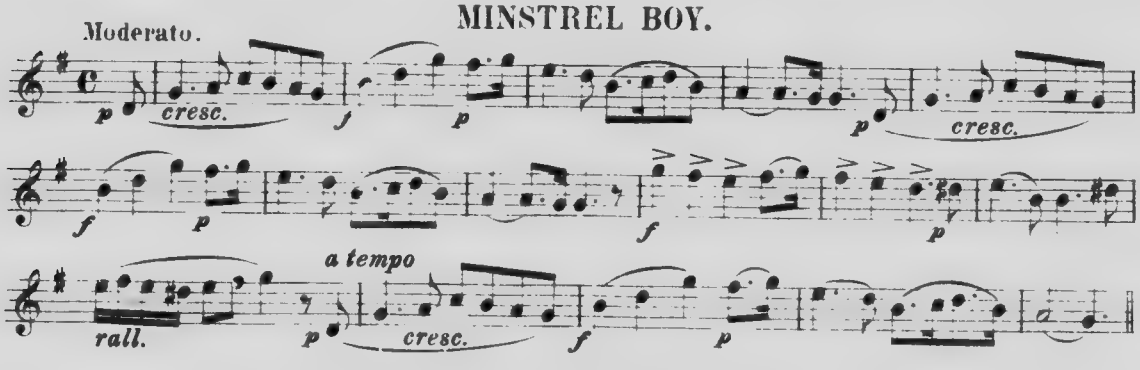
ADESTE FIDELES.



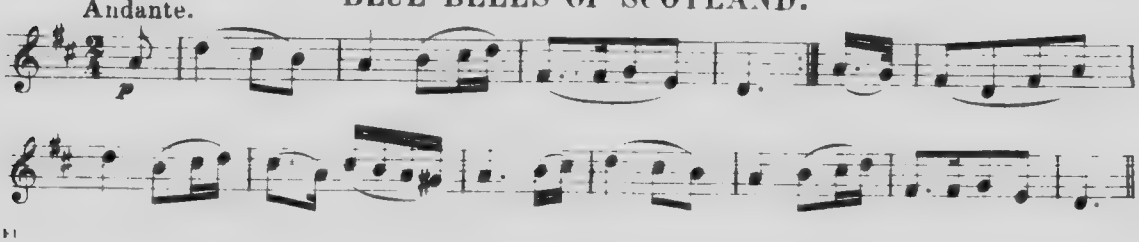
HOME SWEET HOME.



MINSTREL BOY.

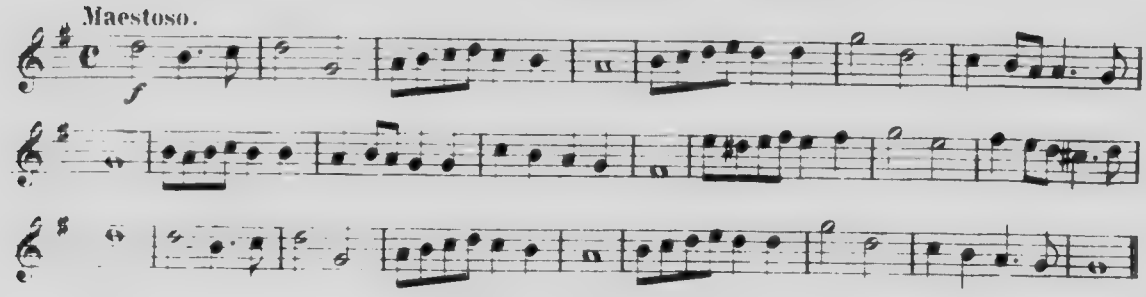


BLUE BELLS OF SCOTLAND.



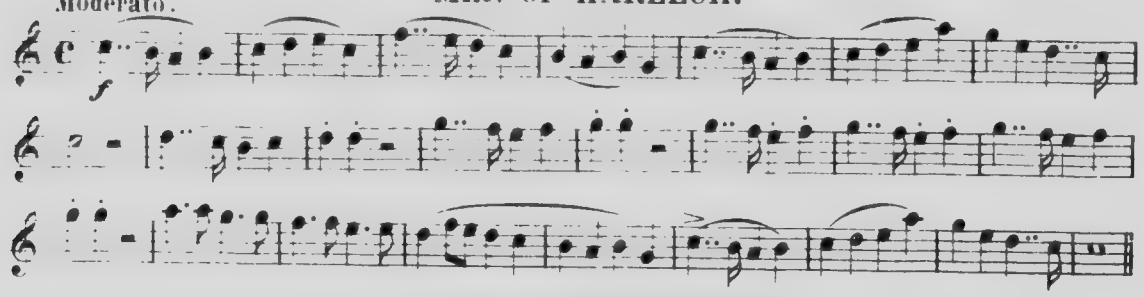
SEE THE CONQUERING HERO.

Maestoso.



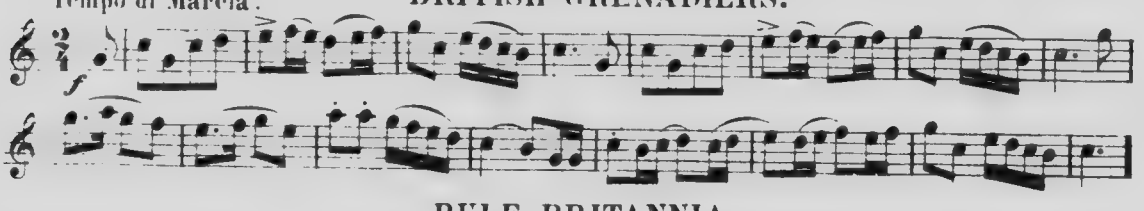
MEN OF HARLECH.

Moderato.



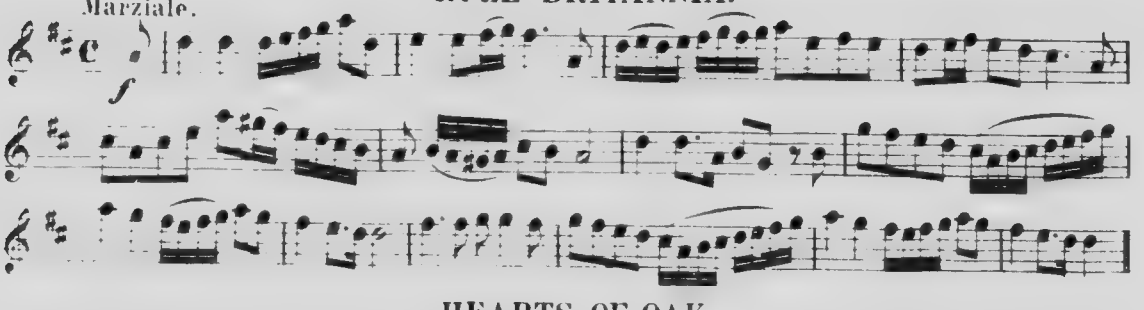
BRITISH GRENADIERS.

Tempo di Marcia.



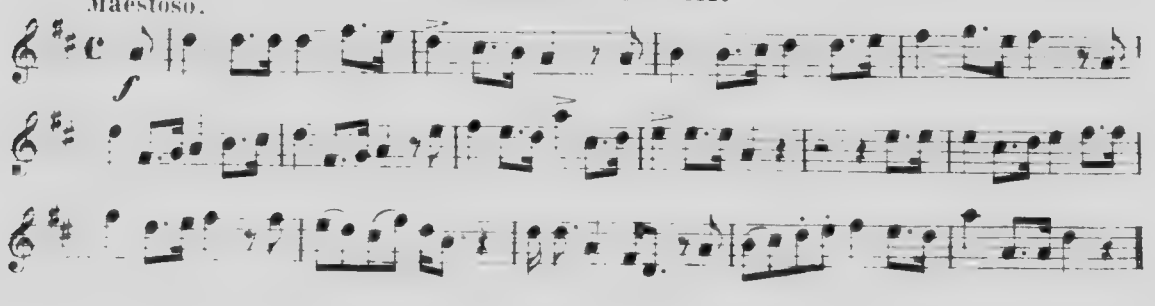
RULE BRITANNIA.

Marziale.



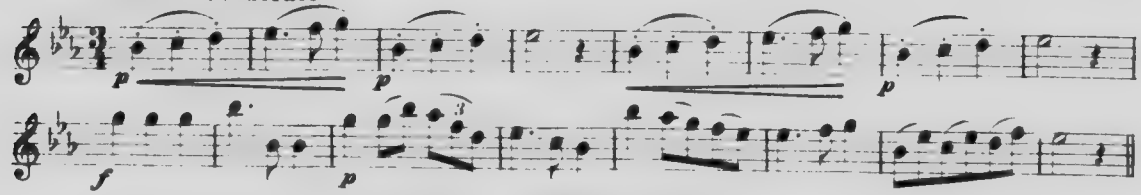
HEARTS OF OAK.

Maestoso.



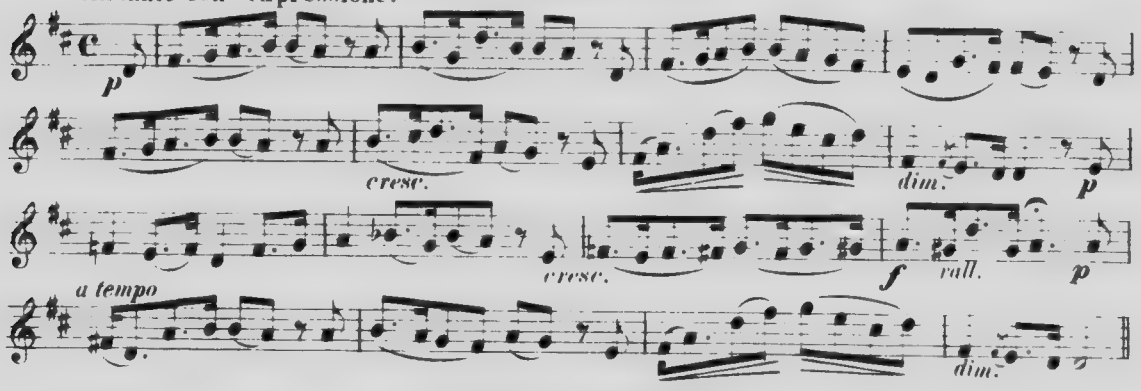
ROBIN ADAIR.

Andante Moderato



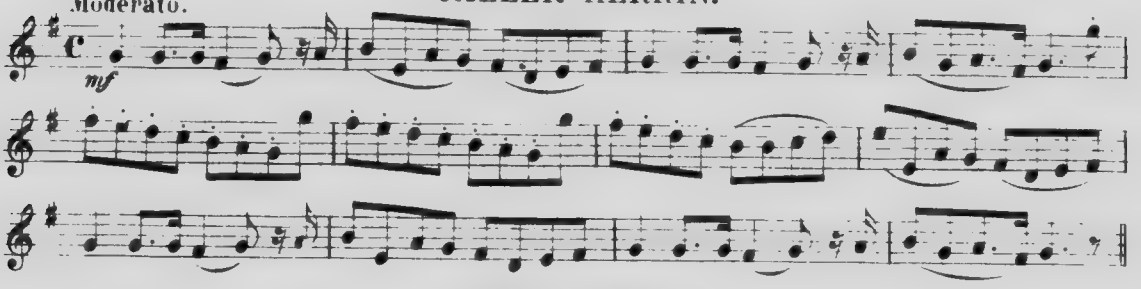
AULD ROBIN GRAY.

Andante con expressione.



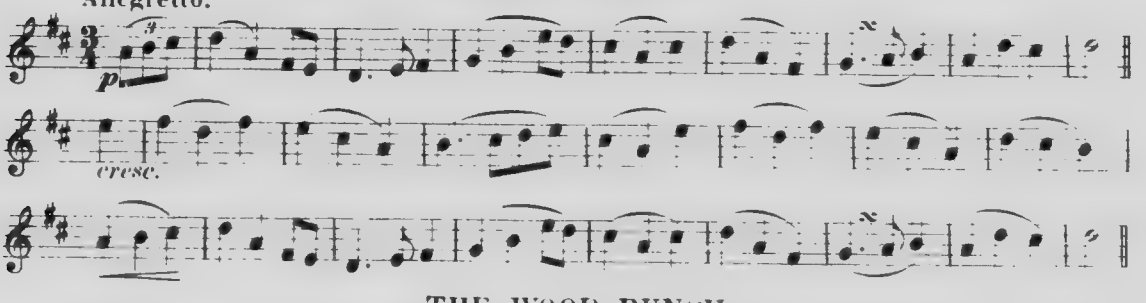
CALLER HERRIN'.

Moderato.



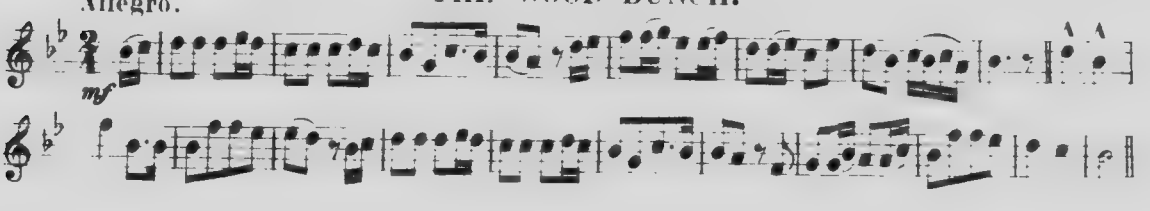
JENNY JONES.

Allegretto.

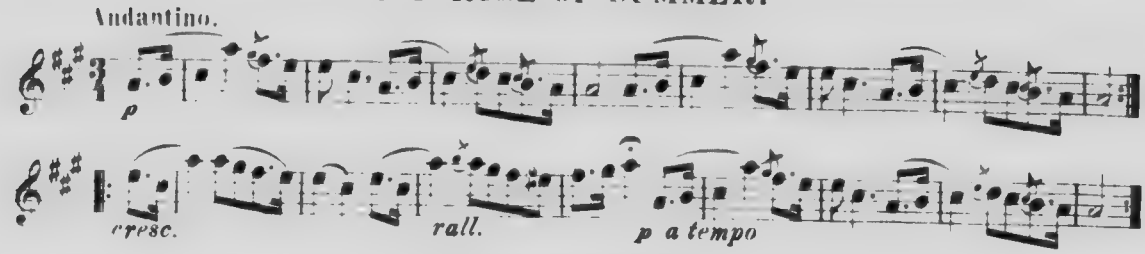


THE WOOD BUNCH.

Allegro.

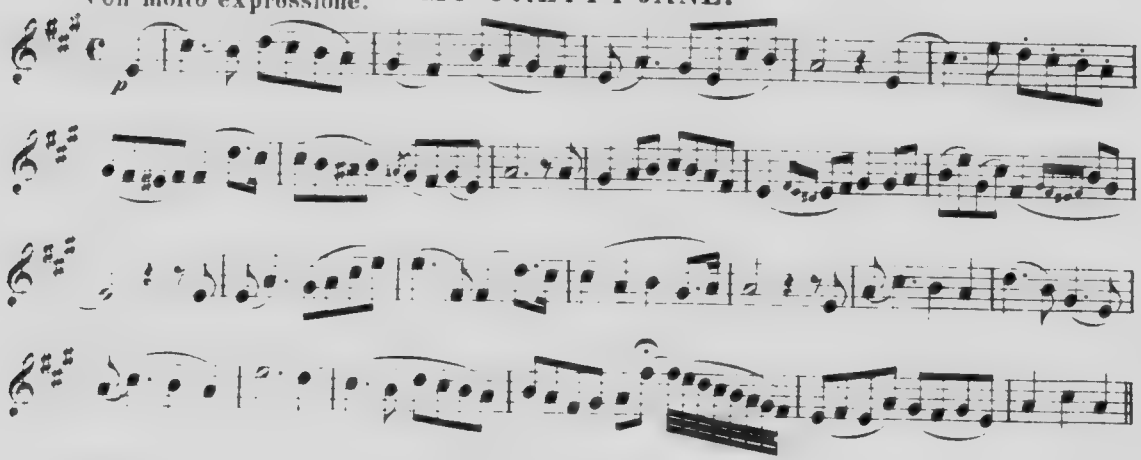


LAST ROSE OF SUMMER.

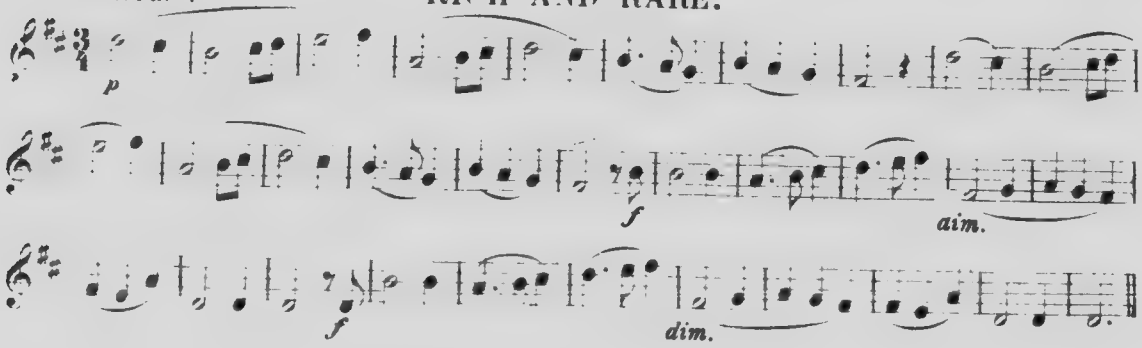


THE ASH GROVE.

MY PRETTY JANE.

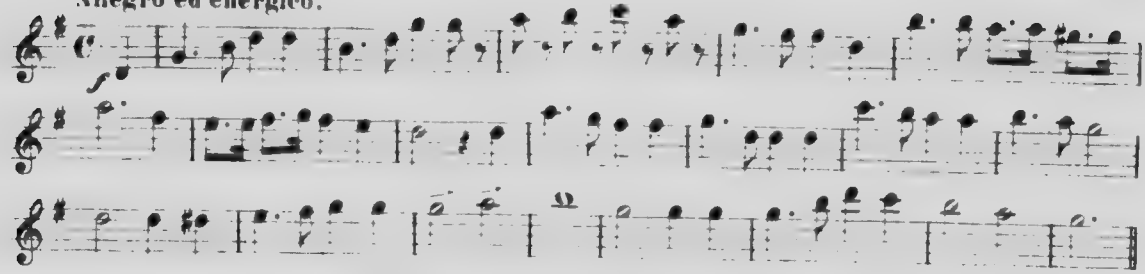


RICH AND RARE.



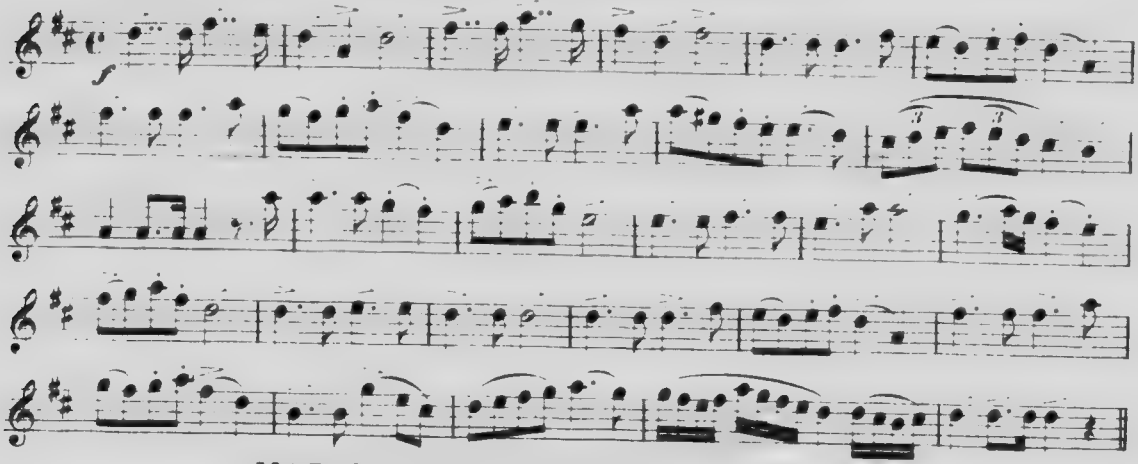
WATCH ON THE RHINE.

Allegro ed energico.



AMERICAN NATIONAL HYMN.

Allegro con brio.

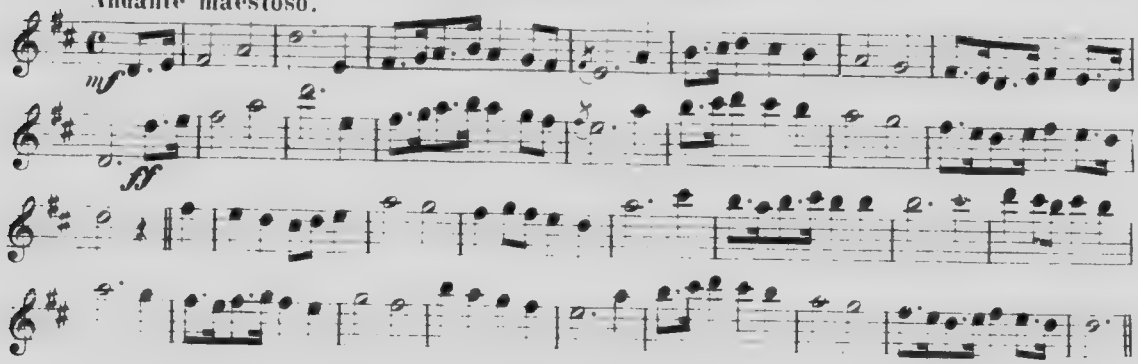


MARCH OF THE MEN OF GLAMORGAN.

Maestoso.

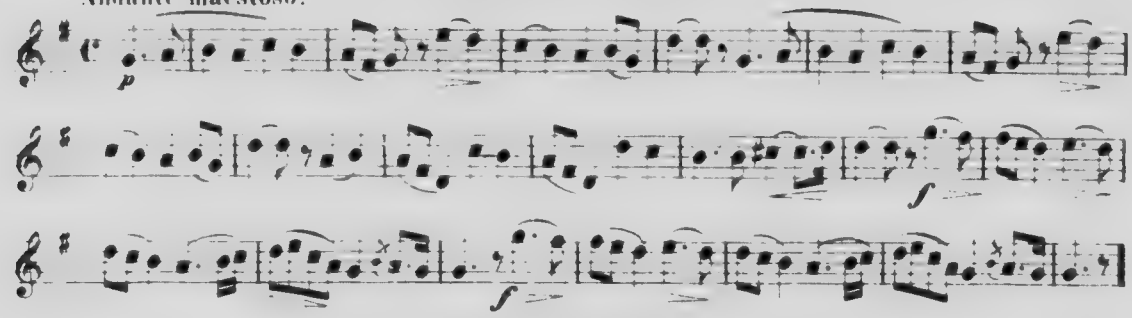
MARCH IN SCIPIO.

Andante maestoso.



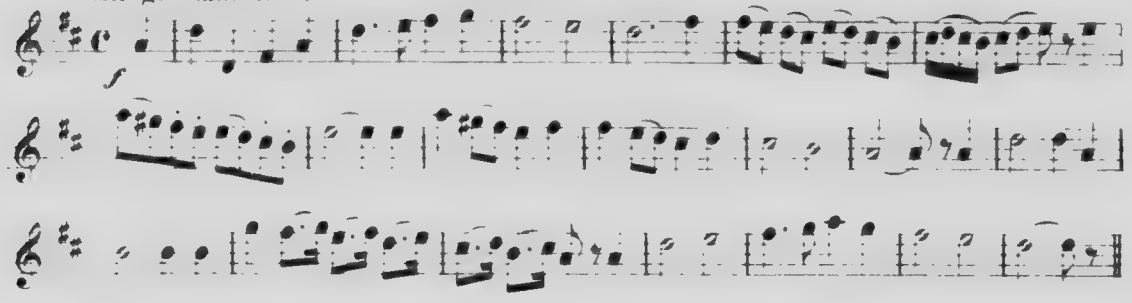
AUSTRIAN HYMN.

Andante maestoso.



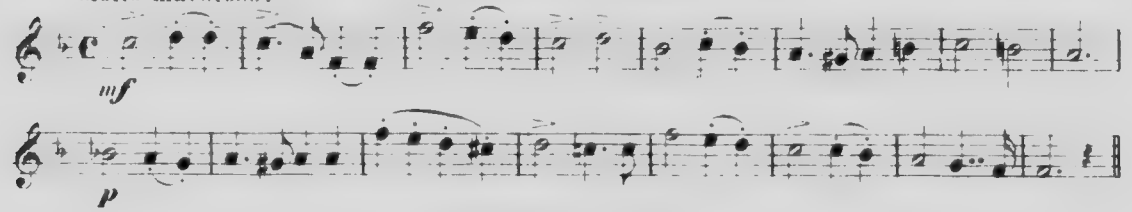
DANISH HYMN.

Allegro maestoso.



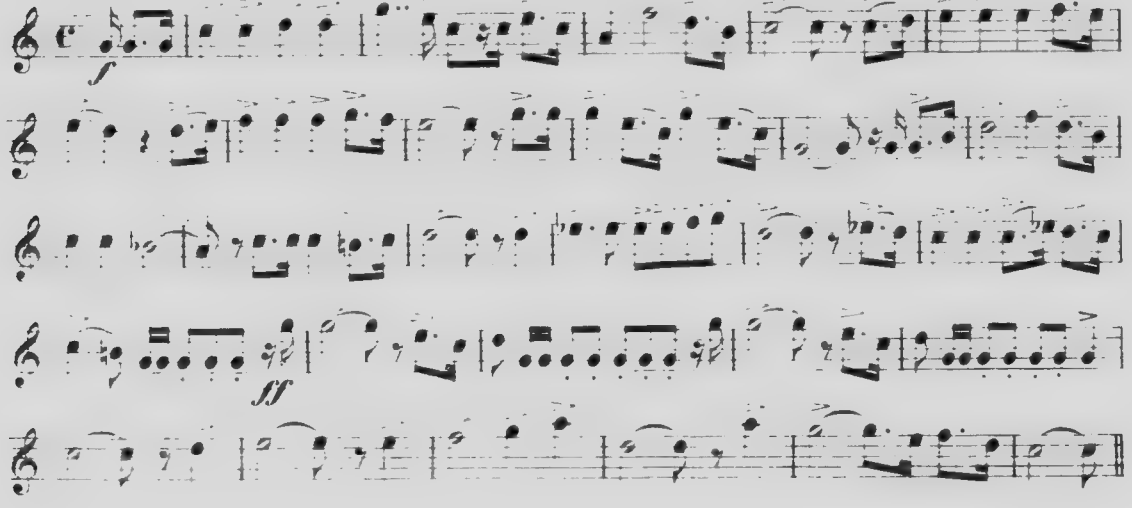
RUSSIAN HYMN.

Molto maestoso.

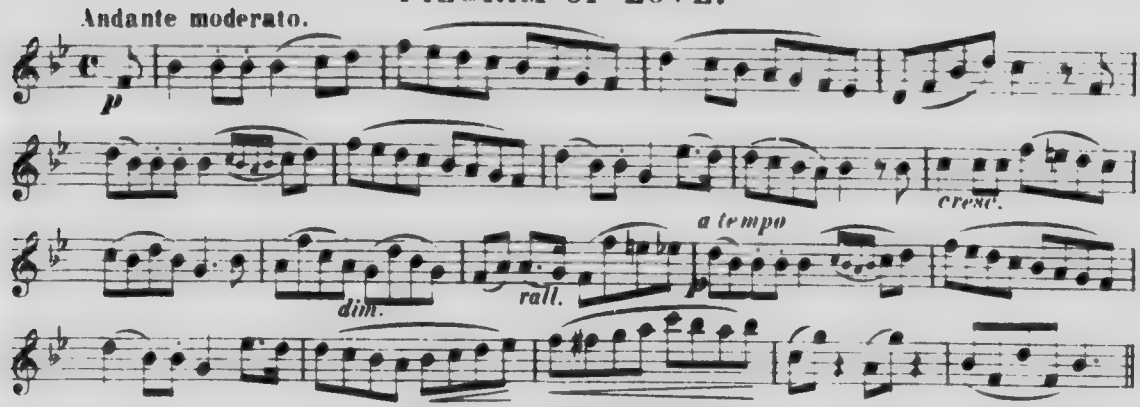


MARSEILLAISE.

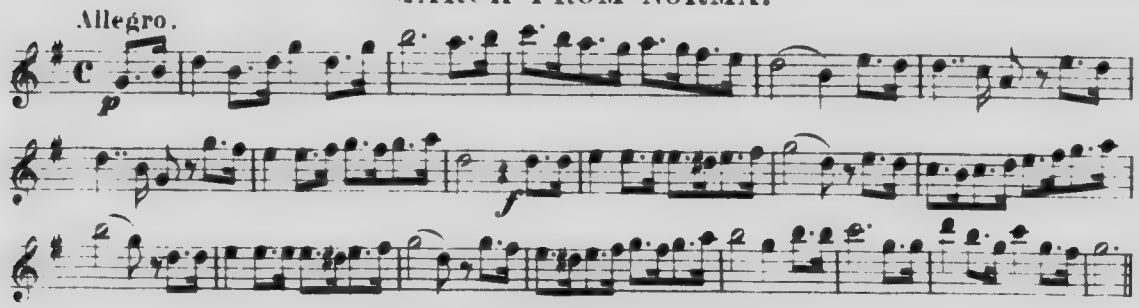
Tempo di Marcia. Maestoso.



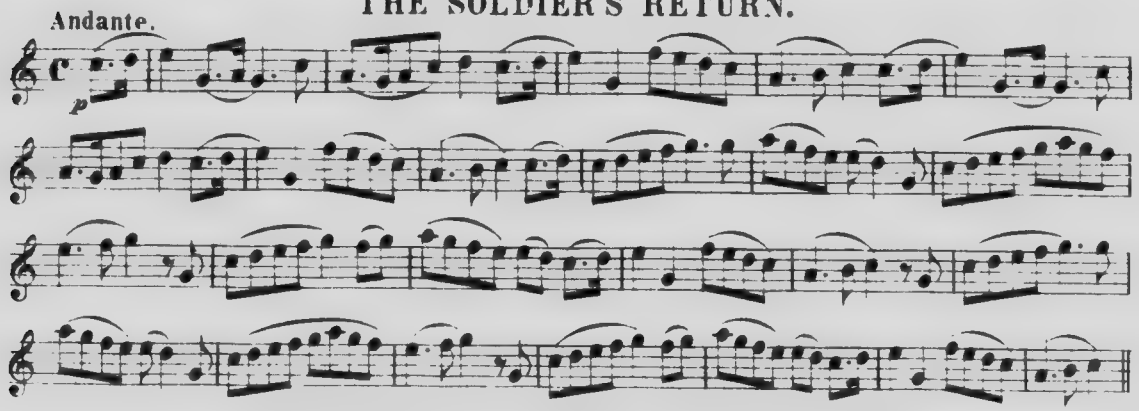
PILGRIM OF LOVE.



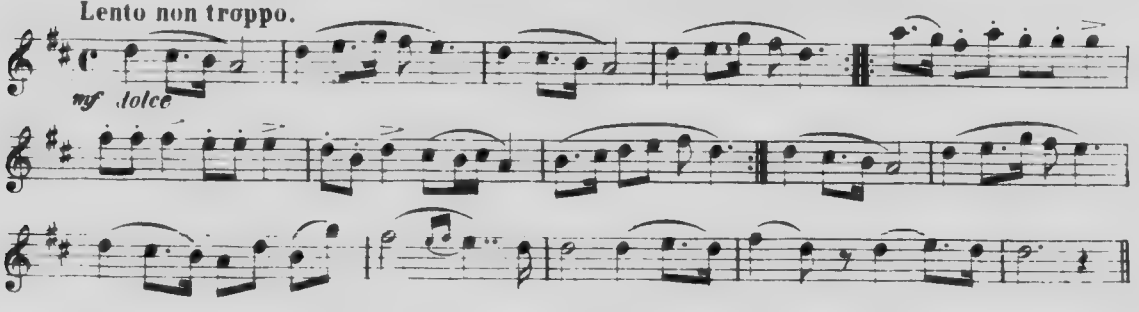
MARCH FROM NORMA.



THE SOLDIER'S RETURN.

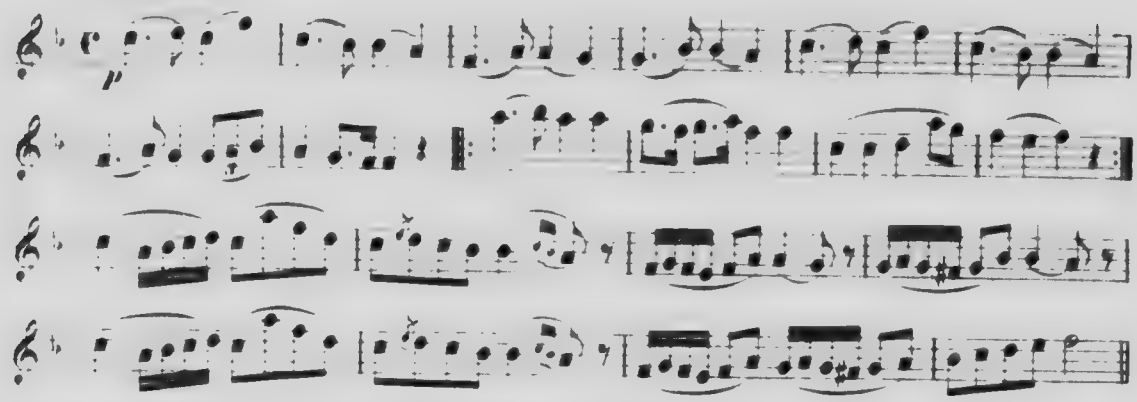


THE SWEET MELODY OF NORTH WALES.



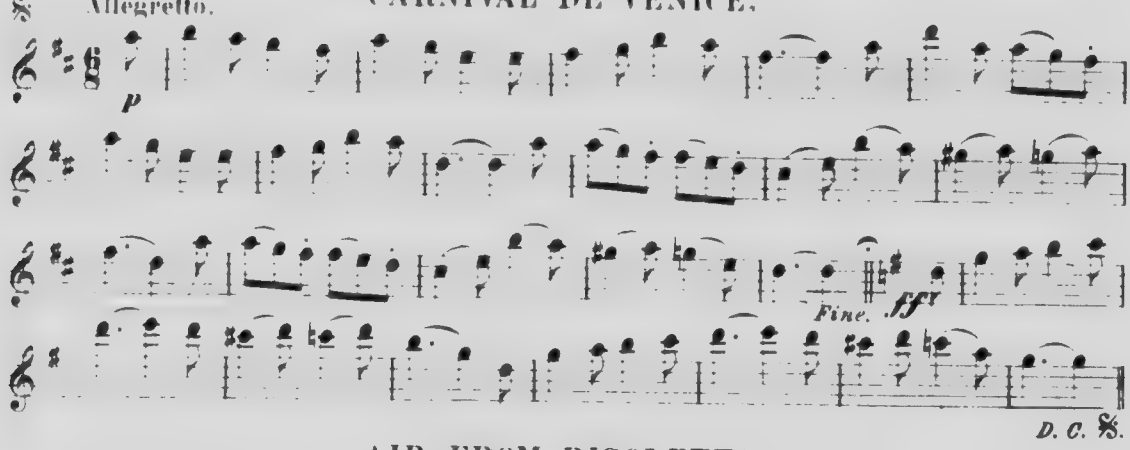
WHEN THE ROSY MORN APPEARING.

Lento assai.



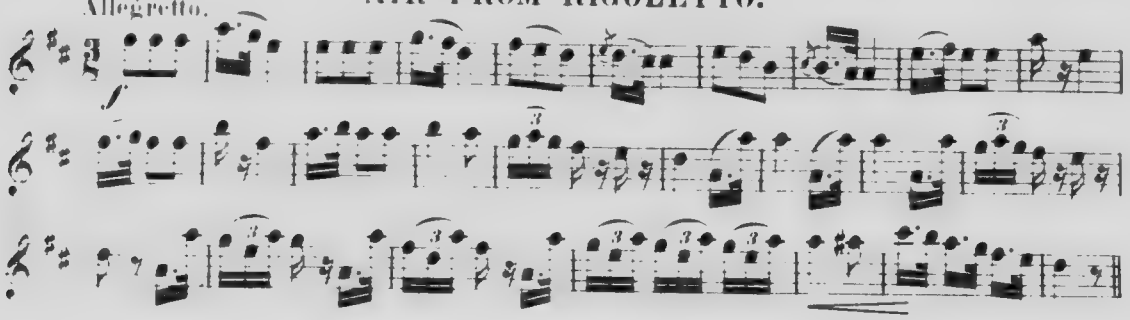
CARNIVAL DE VENICE.

Allegretto.



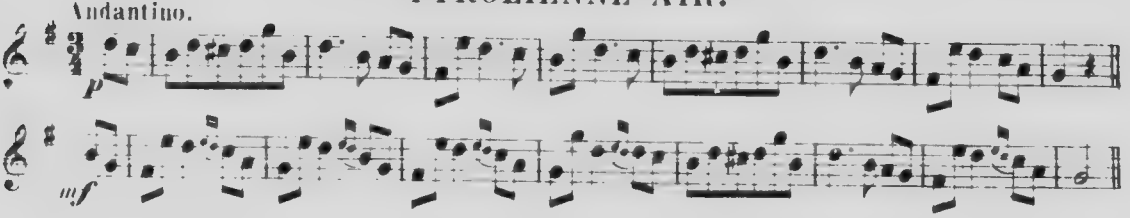
AIR FROM RIGOLETTO.

Allegretto.



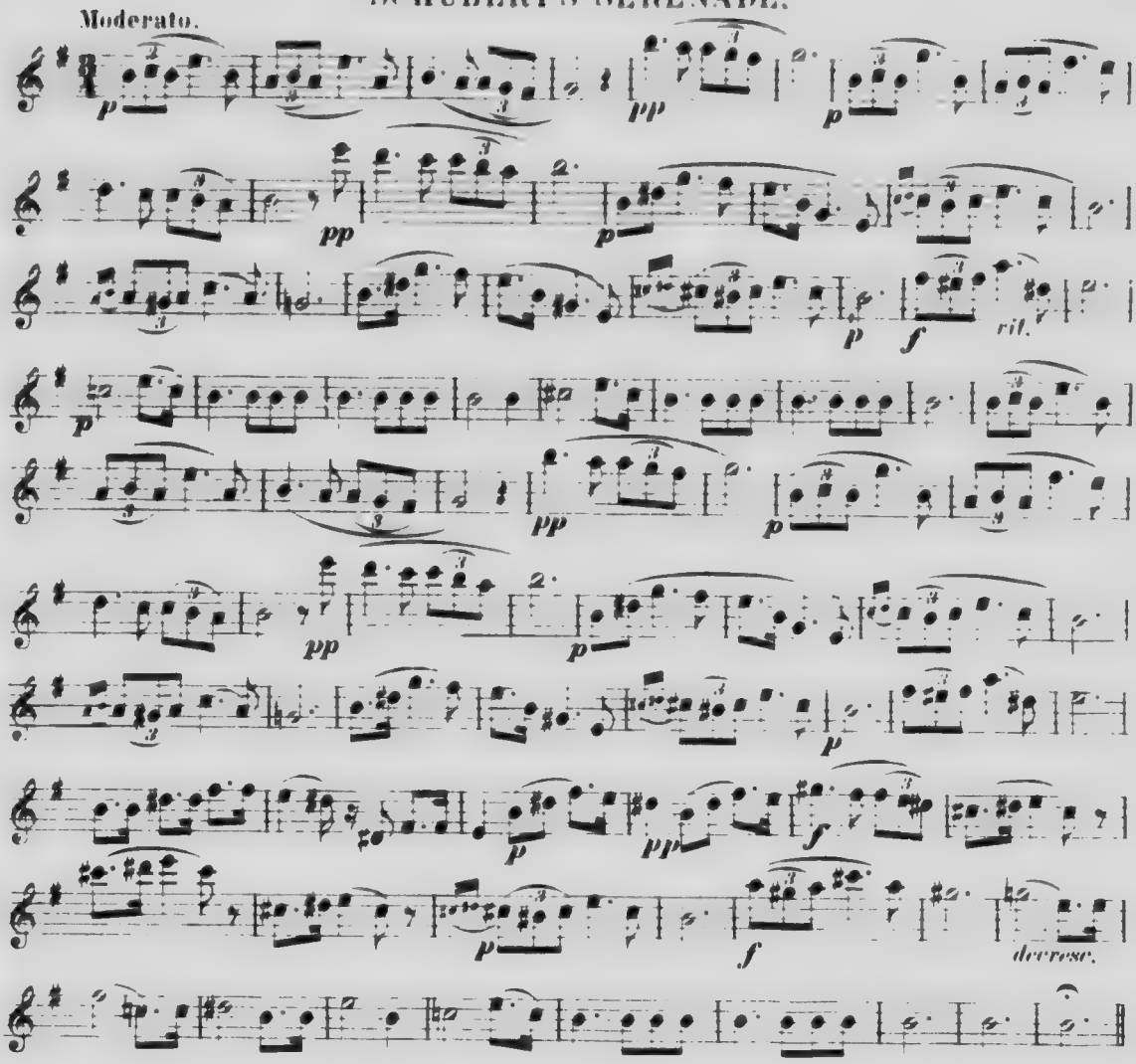
TYROLIENNE AIR.

Andantino.



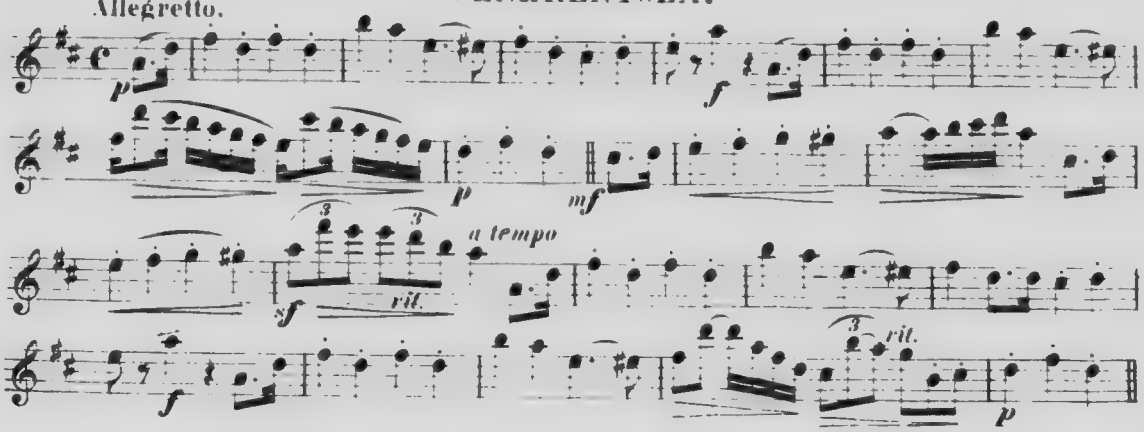
SCHUBERT'S SERENADE.

Moderato.



CENERENTOLA.

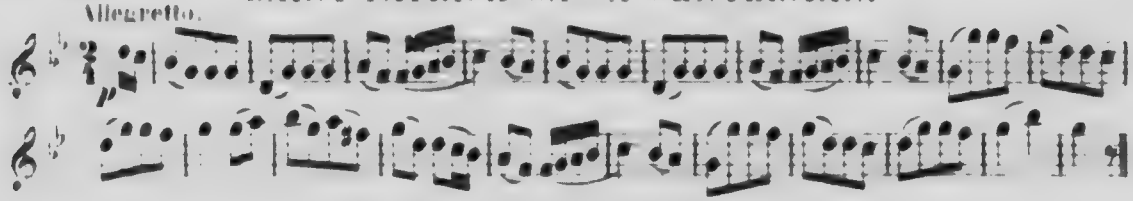
Allegretto.



G minor

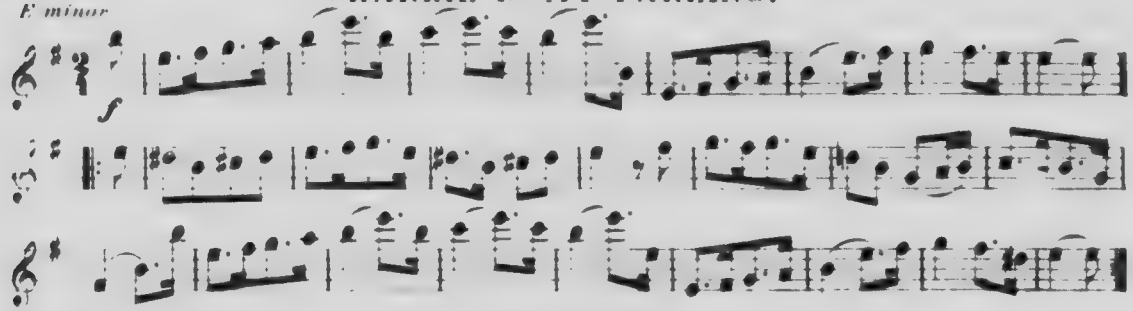
SAINT PATRICK WAS A GENTLEMAN.

Allegretto.



CHARLIE IS MY DARLING.

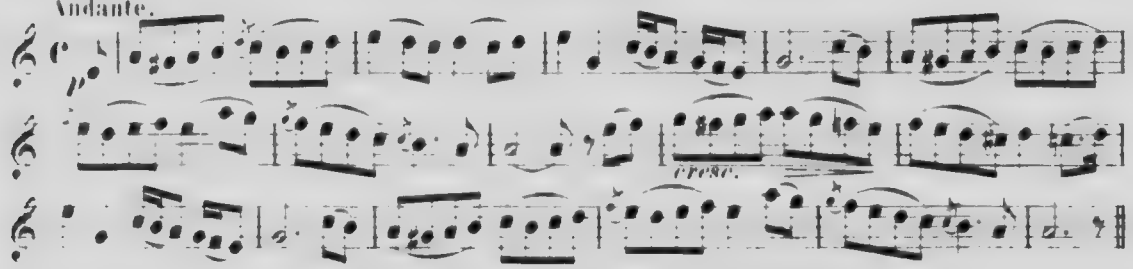
E minor



A minor

GILDEROY.

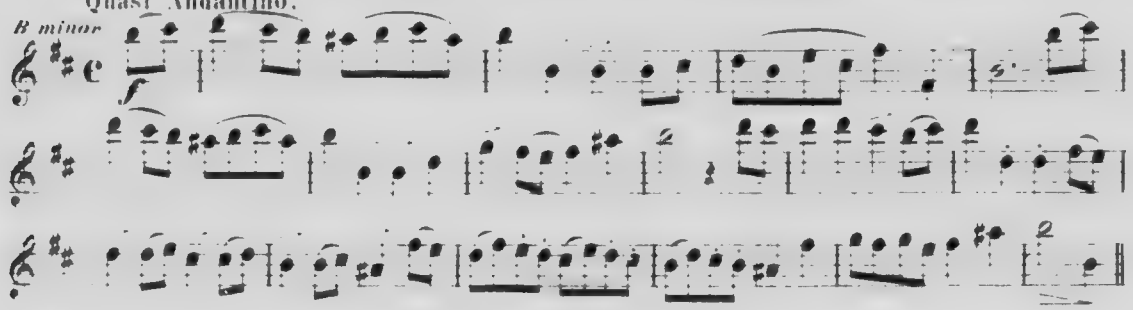
Andante.



OF NOBLE RACE WAS SHENKIN.

Quasi Andantino.

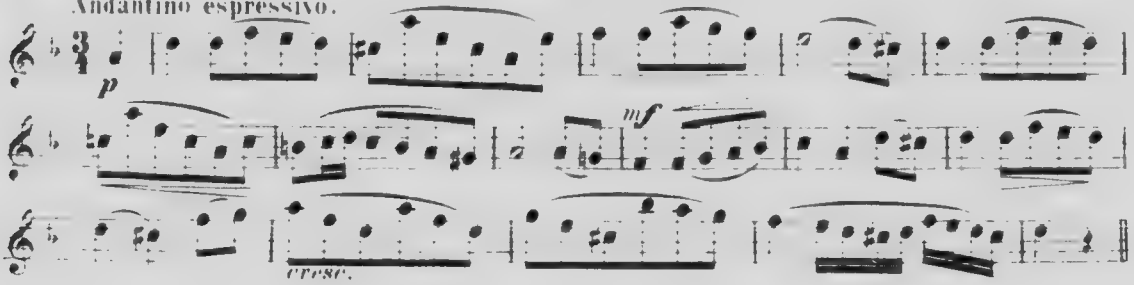
B minor



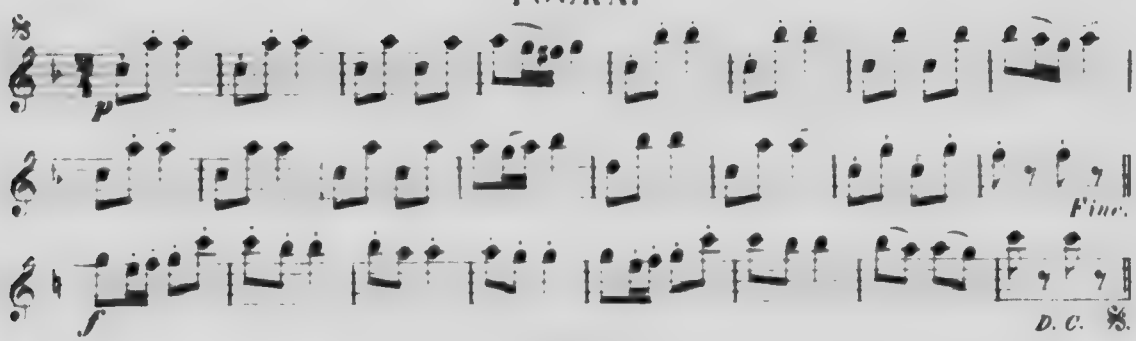
D minor

THE HONEYED KISS.

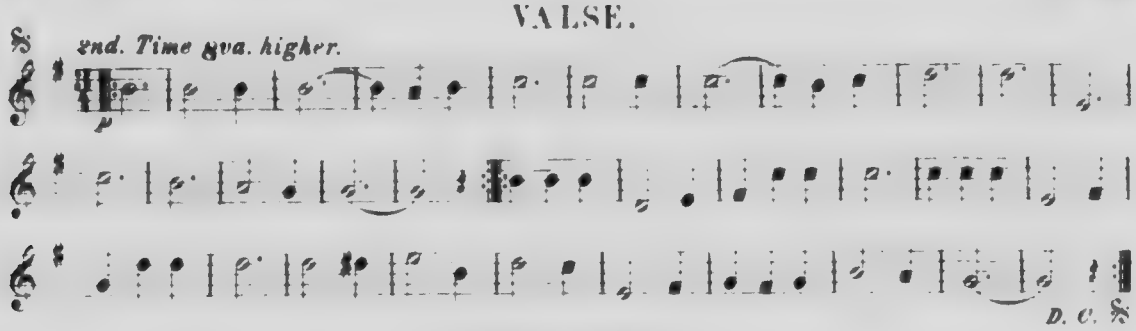
Andantino espressivo.



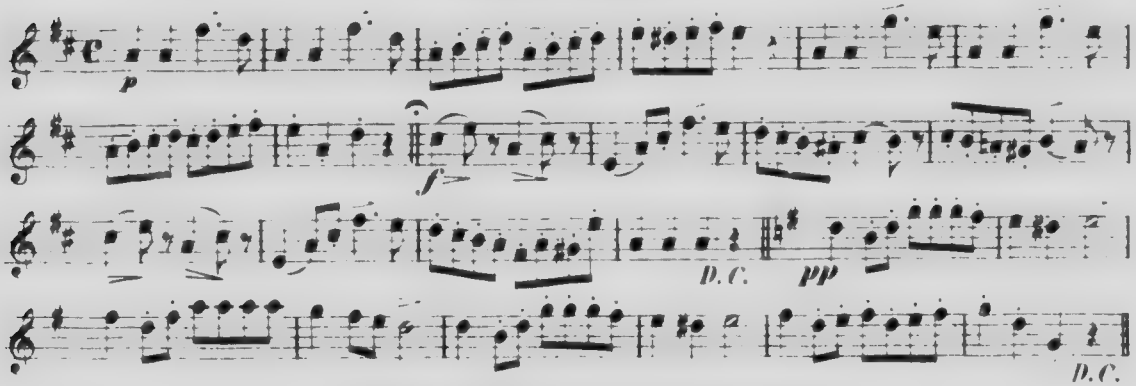
POLKA.



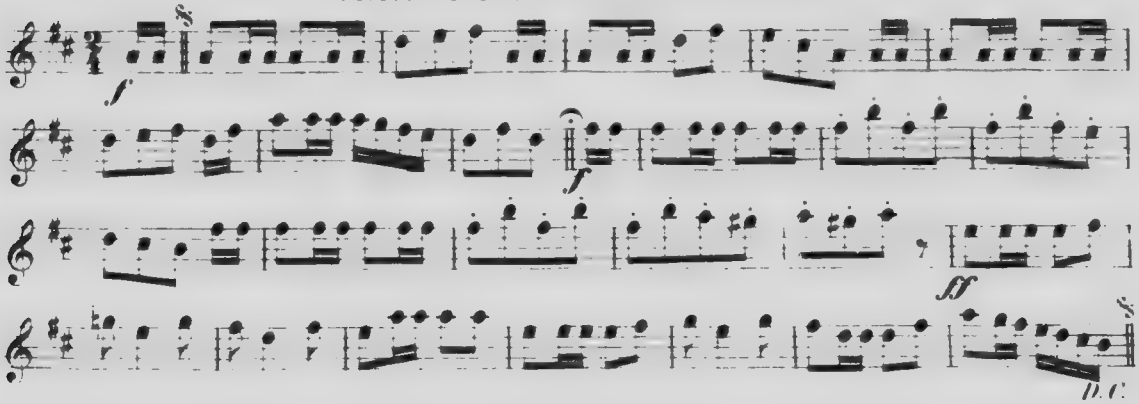
VALSE.



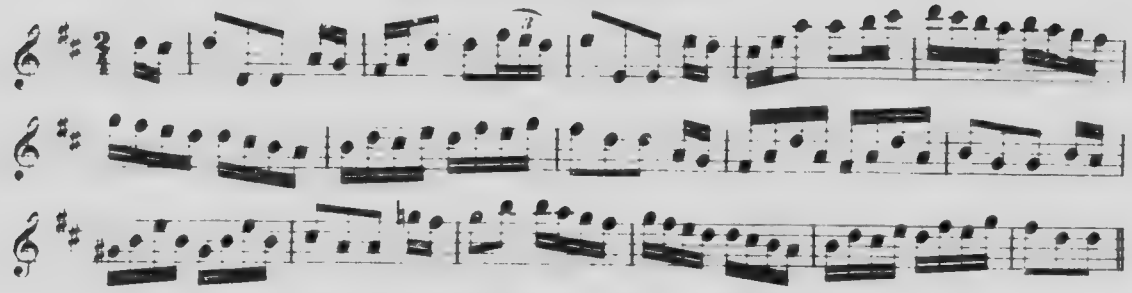
SCHOTTISCHE.



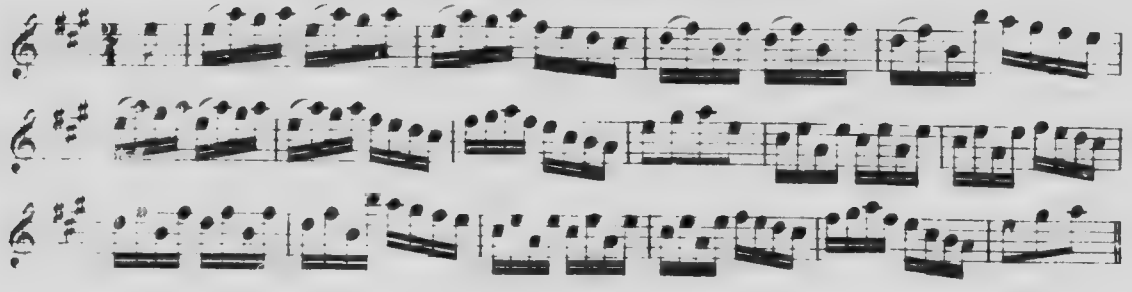
MARCH FROM WILLIAM TELL.



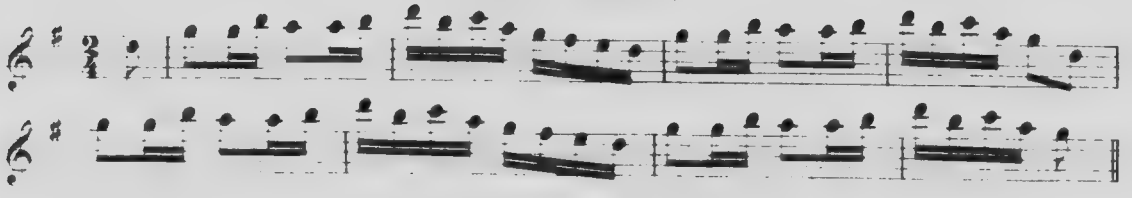
SAILORS HORNPIPE.



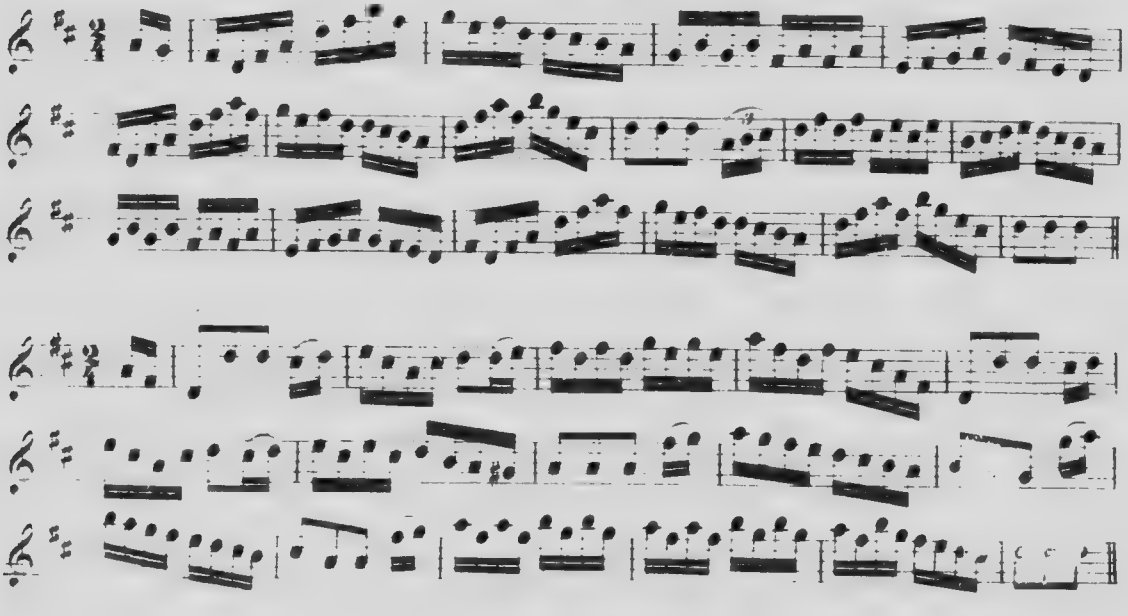
DEVIL AMONG THE TAILORS.



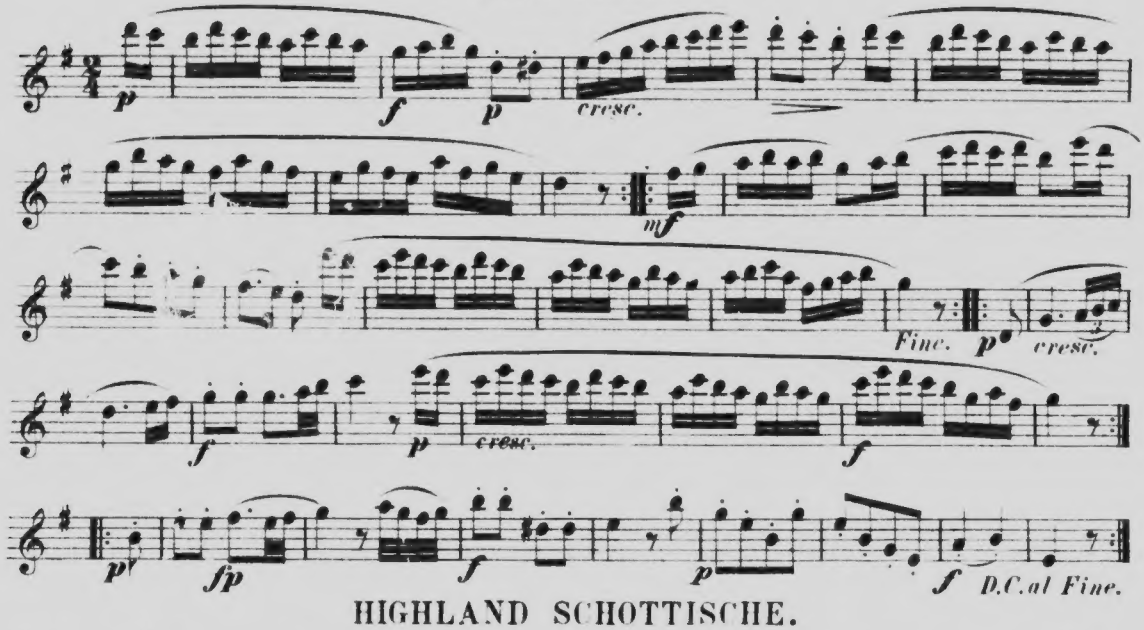
JACK'S ALIVE.



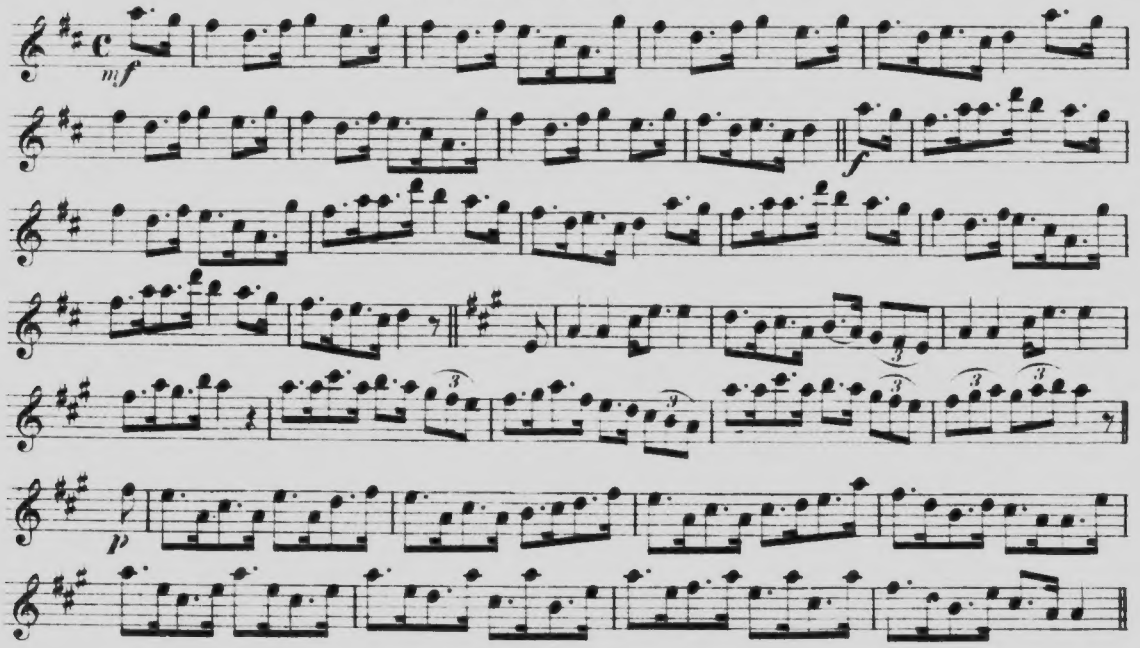
LIVERPOOL HORNPIPE.



QUADRILLE.



HIGHLAND SCHOTTISCHE.

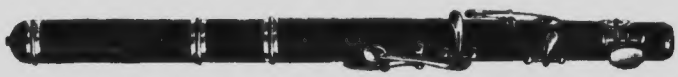


WHITE COCKADE.

THE "HAWKES" PICCOLOS.

In D♭ or E♭ for Military Band; in C for Orchestras.

*The naming of Piccolos has always been incorrect, E♭ and F being used instead of D♭ and E♭ for Military Band instruments, and D being used instead of C for Orchestra. In future, our description will be **D♭ Piccolo for the old E♭; E♭ Piccolo for the old F;** and **C Piccolo for the old D.** The same terms will be used in connection with all Flutes to which they equally apply.



Hawkes & Son's Solo Piccolo, fine seasoned cocus, with 6 keys, screw cork tuning slide, and head lined with metal tube; one of the best Solo Piccolos made, very brilliant in tone and perfect in tune.

The same, second grade. These qualities are of wonderful value, very strongly made, perfectly in tune.

Solo Piccolo, G. L. Roe System, with all extra shake keys, cocus wood and German silver keys (a diagram and scale by Mr. Roe, showing the fingering and shakes, post free 2s.).

The "Hawkes" Boehm System, large bore, perfected model, with open or closed G♯ key, in cocus wood or ebonite, with nickel silver or sterling silver keys.

PRICES ON APPLICATION.

FLUTE AND PICCOLO CASES,

FITTINGS AND APPURTENANCES KEPT IN STOCK.

Full Particulars and Prices on Application

REPAIRS.

HAWKES & SON UNDERTAKE TO REPAIR ANY MAKE OF INSTRUMENT. FINEST WORKMANSHIP AND PROMPT DELIVERY GUARANTEED.

MESSRS. HAWKES & SON HAVE THE LARGEST AND MOST UP-TO-DATE PLANT FOR UNDERTAKING THIS WORK, AND THEREFORE ARE ABLE TO COPE WITH THE MOST INTRICATE MECHANISM AND DELICATE INSTRUMENTS AT MODERATE COST.

HAWKES & SON, DENMAN ST., PICCADILLY CIRCUS, LONDON, W.1

FIFES.

THE CROWN A.Z.

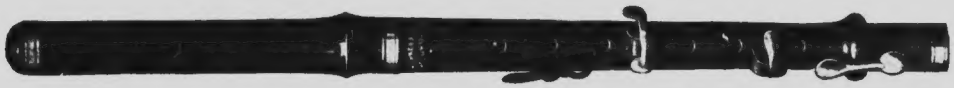
AS SUPPLIED TO THE BRIGADE OF GUARDS AND
LEADING CONTESTING FLUTE BANDS OF IRELAND

NONE ARE GENUINE UNLESS STAMPED ☛ HAWKES & SON MAKERS : LONDON

Made of the finest seasoned black African Cocus (or Ebonite), with six forged nickel silver keys, strongly made and mounted on pillars, with broad finger plate on D♯ key, tuning slide head lined with metal, perfected large bore and finger holes.

These Models are made in B♭, F, and E♭ for drum and fife band use. PRICES ON APPLICATION

THE LONDON FLUTE. With Keys on Blocks.



Made of fine seasoned Cocus Wood, with 1, 4, 5, or 6 nickel silver keys, mounted on wooden blocks. In B♭, F, and E♭.

PRICES ON APPLICATION.

GOOD QUALITY FIFES.

THE LONDON FLUTE.

E♭ or F Piccolo, fitted with slide head, and all keys on pillars, superior quality, - - -
B♭ Flute, „ „ „ „ - - - } Made with 1, 4, 5, and 6 keys
F Flute, „ „ „ „ - - -

PRICES ON APPLICATION.

THE NEW LONDON MODEL FLUTE.

E♭ or F Piccolo, plain head, with all keys mounted on pillars, - - - - -
B♭ Flute, „ „ „ - - - - - } Made with 1, 4, 5, and 6 keys
F or E♭ Flute, „ „ „ - - - - -

PRICES ON APPLICATION.

THE "HAWKES" MODEL FLUTE. With all finger holes covered, and ebonite tuning slide.

PRICES ON APPLICATION.

HAWKES & SON, DENMAN ST., PICCADILLY CIRCUS, LONDON, W.1

NLC BNC
3 3286 02623335 9

THE "HAWKES" FLUTES.

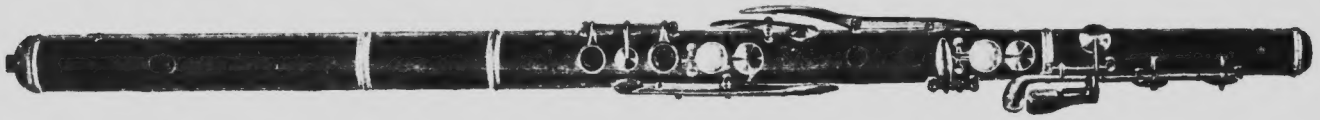
The naming of Flutes and Piccolos has always been incorrect, E♭ and F being used instead of D♭ and E♭ for Military Band instruments, and D being used instead of C for Orchestra. In future, our description will be **D♭ Flute for the old E♭; E♭ Flute for the old F; and C Flute for the old D.** The same terms will be used in connection with all Flutes to which they equally apply.

THE "HAWKES" MODEL BOEHM SYSTEM FLUTE.

Made in best seasoned cocus wood or ebonite, with nickel silver or sterling silver keys.

THE "HAWKES" MODEL CYLINDER BORE FLUTE, SIMPLE SYSTEM.

With all holes covered and improved foot joint in cocus wood or ebonite, with nickel or sterling silver keys.



SICCAMA MODEL FLUTE.

With improved foot joint very perfect, made in cocus wood or ebonite, with nickel silver or sterling silver keys.

SIMPLE SYSTEM FLUTE.

With 8 keys mounted on pillars and improved foot joint, made in cocus wood or ebonite, with nickel silver or sterling silver keys.

PRICES ON APPLICATION.

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